



SHARP News

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In My View

In the last eighteen months, the *Chronicle of Higher Education* and the *Times Higher Education Supplement* have both identified “book history” as an “up-and-coming” field that may fill the void opened by the retreat of “theory” and the flight of the general reading public from literary studies. What will it take to persuade readers that “book history” is not a return to the dryasdust arcana of descriptive bibliography, the baffling origami of imposing and folding signatures, and the numbing recitation of publishers' lists, print runs, profits, and gossipy three-martini lunches? How can we bring the painstaking and pathbreaking scholarship about publishing history, and the proliferating studies of reading, into the classroom? And how can our studies of the material conditions under which books are produced inflect our constructions of authorship so as to supplement, if not replace, the pop Freudianism that so often provides the interpretive connection between authors' lives and their published works?

I suggest that, in order to move into the mainstream, historians of the book need to devise more strategies for relating the outsides of printed materials to their insides, their modes of production to their marks of production. In my field, nineteenth-century British literature, we are blessed with superb (if sometimes still in-progress) editions of major texts as well as the voluminous correspondence and papers of canonical figures. The rationales for copytext generated in the course of editing Renaissance materials have been extensively and brilliantly reconfigured for machine-era printing, and we have ancillary analyses of printing-house practices, of copyright, of literary agencies, and of other aspects of production and distribution. Victorian periodical publication has been authoritatively indexed and analyzed. Magisterial work has been published on the history of reading and the common reader, and feminists have drawn forth with exactitude and finesse the hidden history of women's writing. There have even been a few books that think about the ways material production shapes textual content.

But, with a few notable exceptions, historians of the nineteenth-century book do not read texts closely in any post-New Critical way, and theoreticians and interpreters of those texts usually make few gestures toward material production. The customary information given in an edition or discussion of a text relates to the author's life at the time of writing, the thematic concerns of the work, and its reception. Often commentary about copytext is separate, as if textual production and issues of conception and reception were wholly divisible topics. The separations in our intellectual, pedagogical, and editorial practices continue to fracture our dia-

logue, so that interdisciplinary seminars on the history of the book consist of various methods of textual interpretation on the one hand and solidly, sometimes massively, researched documentary history on the other. The meeting-ground so far has tended to be cultural history, where the text is somehow an index to or a participant in some “formation” assumed to characterize the lived experience, the practices, the products, the visual field, or the ideologies of the age.

The most traditional marriage of inside and outside has been effected in biographies, where psychological interpretations of the generation of texts and post-Marxist formulations of the commodity and the fetish dovetail. In recent biographies the authorial subjects commonly are driven by twin pulses: the need to revisit childhood traumas and to reanimate a vital something in dead cathected objects, and the need to produce in order to sustain consumption and status--personal, familial, economic, class, and so forth. Another, much theorized, site where insides and outsides meet has been the body, richly understood by three generations of feminist scholars as the locus of much textual, physical, and cultural activity. There may, however, be other ways that insides and outsides are connected.

One, I would suggest, is the whole construction of authorship, which comprises legal formations as well as mental and somatic practices (by somatic I mean such things as Anthony Trollope's and Margaret Oliphant's physical labors) and which is encoded in many texts at some site where anxieties about production and reproduction--their systems and their costs--are marked. For instance, in British copyright law, books were analogized to offspring of the body; the concept of plagiarism derives from the Latin *plagiarius*, plunderer, kidnapper. Male authors throughout the century worry about how they can produce and control their offspring, compete with females in generating texts, and protect against the “kidnapping” of their production; these concerns structure plot and imagery and masculine “voice” as well as contracts and litigation. Looking at authorship as more than dates, sales, and income, as more also than the anxiety of influence and the reiterations of an author's subjects and themes, might produce these inside and outside readings I seek.

Another avenue of approach would be through the tropes of production, embedded in the texts concerning textual manufacture (copyright, contracts, labor agreements, authors' letters) and in the texts produced. Charles Dickens uses a variety of pre-industrial analogies for his writerly production (weaving, blacksmithing, etc.); Yeats speaks of “stitching and unstitching” a line of poetry. George Eliot thinks of authorship as a kind of split identity; she writes to Harriet Beecher Stowe about their shared

“peculiar struggles of a nature which is made twofold in its demands by the yearnings of the author as well as of the woman” (11 July 1869). Might further examination of such tropes illuminate how changes in the material conditions of production impact notions of imagination, class, and value? When, as in *New Grub Street*, authorship means for some no more than churning out enough copy to fill one's daily allotment, and for others no more than teaching or even writing “how to” books providing formulas for other authors, what claims can be made for “inspiration” from above or beyond, for the author as standing outside the contaminations of contemporary culture, for authors as possessed of special insight and authority? How are the “respectability” and “professionalism” of writers, the moral imperatives they articulate, the social and aesthetic values they promulgate, constructed by tropes of making and authority that identify both the maker and the made?

A third area that historians of the book might revisit is religious writing, the most extensive category of publication for much of the century, a topic central to Victorian life, and one frequently neglected or treated condescendingly by current critics. Finding ways for author, narrator, and reader to “see as God sees”, as George Eliot puts it in an early story; finding ways to celebrate the holiness of manual and intellectual labor; exploring and exposing modes of representing and interrogating the materiality and interpretability of texts--all these fundamental and continually debated topics of nineteenth-century discourse are framed by connecting inside with outside, the spirit with the body. Reconsidering the ways in which religious texts signify their production and reception might reinvigorate our understandings of much nineteenth-century writing, secular as well as religious in nature.

And finally, I suggest that the developmental hypotheses that explained forms by their adaptation (through aging and ages) of body to environment might be read into the organization of publishing as well as into the organization of metaphors and plots, with profit to both book historians and students of Darwin and the muses. It might be possible in this kind of study to fuse gender studies, with their emphasis on the pliability of categories, with genre studies and with the proliferation of kinds of publishers, markets, and audience. Books, like people, came in different sizes and dress at different times; their genealogies, their branches and evolutionary dead-ends, can be mapped for the institutions that produced them, the kinds of publications issued, and the evolving way books understand their own being and survival. For instance, topographical views and travel guides feed into early Victorian fiction; almanacs, calendars, the penny post, timetables, statistical arrays, interviews, and diaries come to structure narrative; and periodical literature--mutating from quarterlies to monthlies to shilling parts to weeklies to dailies--construct, deconstruct, and reconstruct the genres of prose, poetry, fiction, and reviewing, in the process discovering and creating new reading practices and new audiences. Yet no one, to my knowledge, has written such a history of metamorphosing forms, markets, narrative structures, audiences, and literary ideals in the nineteenth century.

A considerable portion of my evidence for these remarks comes from editing a scholarly journal, for which during the past twenty years I have read more than four thousand submissions about English literature from 1500 to 1900. Most of these essays, until

recently, made little attempt to relate any aspect of the conditions under which a work was produced and disseminated to anything within a text that might speak to its creation. In the nineties, however, I have encountered exciting works in all fields that attempt to think through the reciprocal interaction of modes and marks of production and dissemination. It is that sort of work, I am suggesting, that may bring colleagues, students, and public back, enthusiastically, to the study of reading and writing from which so many have fled.

Robert L. Patten, Lynette S. Aubrey Professor in Humanities, Rice University

Editor's note: this marks the first in a continuing series of personal editorials solicited from practitioners in the field of sociology of texts or book history. This month's contributor, Robert L. Patten, is a Director of SHARP and editor of *SEL*, *Studies in English Literature 1500-1900*. In 1996 he published the second and concluding volume of a critical biography about the nineteenth-century British caricaturist and illustrator George Cruikshank. With John O. Jordan, he co-edited *Literature in the Marketplace: Nineteenth-Century British Publishing and Reading Practices* (Cambridge: Cambridge University Press, 1995).

The Title as a Teaching Tool

Why should titling practices become a part of what we teach? Pedagogically, titles function as an invaluable way to introduce students to the print culture concerns highlighted in our organization's name: those of authorship, reading and publishing. The expectations that titles generate create contractual relationships with readers, authors, and publishers. By casting a wide contractual net, titles embody the potential to illuminate not only individual works, but also marketing trends, reading processes, authorial composition, publishing practices, and generic transformations.

Besides serving as thematic keys to works, titles, especially allusive ones, can illuminate relationships between authors and periods. The titles of John Keats's “The Eve of St. Agnes” and Alfred Lord Tennyson's “St. Agnes' Eve” offer a clear signalling of shared subject matter as well as a younger poet's respect for and show of indebtedness to his predecessor. A more elaborate example occurs in Chinua Achebe's title for his novel *Things Fall Apart*, taken from a line found in W.B. Yeats's “The Second Com-

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ing.” Here the allusion assumes both thematic and structural significance since Achebe’s organisation of his three-part novel closely illustrates the cyclical nature of history detailed in Yeats’s poem.¹ The relationship that Achebe’s title establishes between his work and that of Yeats lends itself to introducing the larger relationships that exist between modernism, imperialism and African culture. Attending to these and similarly allusive titles can easily serve as the impetus for discussions or assignments directed towards demonstrating the formal, historical and critical dialogues in which specific texts engage.

Yet such dialogues require caution. Not all authors choose their titles, nor are authors’ choices always honored. Marketing decisions and/or editorial judgments frequently intervene and determine what title will introduce a work to the public. *A Journal of the Plague Year* (1722) offers one of many examples. Based on head and running title evidence from the first edition,² Daniel Defoe most likely named his plague account *Memoirs of the Plague*. When the conger publishing his works printed the title page, however, it offered the title familiar to us today. Such a change may well have been prompted by a desire to capitalize on several successful contemporaneous works chronicling the 1720 plague in Marseilles³ and bearing the word “journal” in their titles.

Examples of title changes due to marketing or editorial concerns abound. Joseph Heller’s *Catch-22* was originally titled *Catch-18*, but Leon Uris’s publisher, about to issue *Mila 18* the same season, pressured Simon & Schuster to have Heller select another. Reminiscent of the Defoe case, Herman Melville had always referred to his now classic novel as “The Whale”. But his publisher, wishing to build upon the publicity generated by newspaper stories about an actual chase of a whale called Mocha Dick, urged Melville to issue his work as *Moby Dick*, albeit with “The Whale” as its subtitle. Bringing this information into the classroom exposes students to other types of forces shaping texts; it awakens them to the marketing and editorial considerations that intervene as a text passes from its author’s hands to those of its publishers, readers, and institutions. In addition, it provides a glimpse of the type of physical evidence that examining original texts – whether readily available, on microfilm, or in the rare book room – can yield. Just as early modern booksellers posted title pages on their stalls and elsewhere to attract passersby, having students experience titles as they appeared on original title pages sparks interest in these works as historical objects with material pasts.

Students will also recognize the marketing function exhibited by the many memorable, alliterative titles. Displaying a kinship with advertising jingles, titles such as Tobias Smollett’s *Roderick Random* (1748) and Charles Dickens’ *The Posthumous Papers of the Pickwick Club* (1836-7) and especially his *Hard Times for These Times* (1854) offer prime examples. These authors’ sensitivity to the title as a marketing tool furnishes an apt segue for introducing students to either novelist’s larger involvement in publishing. As a founder of the *Critical Review*, one of the first English periodicals devoted solely to reviewing books, Smollett occupied an ideal position for surveying the industry and for witnessing titling trends, failures, and successes. Long recognized as

a skilled marketer, Dickens established several periodicals as vehicles for the serialization of his novels.

An enduring strategy involves titles whose repetition of certain key words creates serial readers of sorts. For example, an eighteenth-century reader who relished reading *The Life and Opinions of Tristram Shandy, Gentleman* (1759), might well try *The Life and Opinion of Miss Sukey Shandy* (1760) – regardless of its author. Similarly, young readers of Nancy Drew or the Hardy Boys come to view these formulaic titles as signs of works which will repeat the pleasure they had experienced when reading other texts in the series. Examples like these will not only inform students of the marketing aspects surrounding texts, but they also stimulate students to pursue such issues.

Title investigations can also reveal the cultural complexities surrounding the marketing and reception of texts. In fact, editors and marketers often reshape works for different audiences solely by changing the title. Rejecting the American title of *Moby Dick*, Herman Melville’s English publisher retained his working title *The Whale* believing it well suited to the juvenile market that the firm was targeting. When John Cleland’s *Memoirs of a Woman of Pleasure* (1748-49) travelled to France, it did so as *La Fille de Joye, ouvrage quintessencié de l’anglois*. Although the main title replicated the original minus the “memoirs,” the new subtitle—the “quintessential English work” – sought to tempt French readers with salacious material by safely distancing the text as an English cultural product.

Certain class exercises can effectively illustrate how profoundly a title can shape one’s perception of what a text is all about. To demonstrate how titles affect our approach to texts as readers, I often distribute a poem without its title and ask students to describe the piece’s subject matter. When given “What the Bullet Sang,” for example, students invariably surmise that the poem details a love affair between a man and a woman. Once students learn its title, they discover that they have misread the piece. Far more than simply a thematic lesson, this exercise demonstrates the importance of naming and, by extension, packaging in the reception of texts.

These examples illustrate how the title as a teaching device can further the study of *individual* aspects of print culture. Jean Rhys’s legacy of over twenty working titles for *Wide Sargasso Sea* (1966), a legacy which spans roughly twenty-five years, supplies the raw material for constructing multiple print histories in which editorial, marketing, authorial, and reception factors often converge. Rhys drew her inspiration from Charlotte Brontë’s *Jane Eyre* (1847). As such, these titles can be read as her changing critical responses to Brontë’s nineteenth-century text. Moreover these titles suggest how her conceptions of her text shifted as she described her novel to different audiences. For example, in letters to Francis Wyndham, her editor, Rhys’s title choices offer initial clues for both investigating author/editor relationships and uncovering compositional processes. At other times, Rhys’s sharp attention to audience posits various scenarios for exploring reception issues. For use in homework assignments, in-class exercises, and formal paper topics, I produced a chart listing the working titles, the date that each title appears, and the situation in which each title surfaces. The chart, embodying many concerns

central to studying print culture, fosters an extensive framework for teaching Rhys's novel through the lens of book history.

As these remarks have sought to illustrate, attending to titles in our classrooms enables students to lay claim to texts in previously unimagined ways.

Notes

- 1 For an elaboration of this point, see Carroll Lasker, "Titles, Names and Themes in African Literature," *Queen's Quarterly*, 91.2 (Summer 1984): 282-300.
- 2 Drawing from Ronald McKerrow's work on title-pages, Rodney Baine makes this case for the original titles of several of Defoe's works. See Baine, "The Evidence from Defoe's Title Pages," *Studies in Bibliography*, 25 (1972): 185-191.
- 3 See Robert Mayer, "The Reception of *A Journal of the Plague Year* and the Nexus of Fiction and History in the Novel," *ELH*, 57 (1990): 529-556; 531.

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Call for Papers

The third interdisciplinary conference in European Urban Culture **Printed Matters – Printing, Publishing and Urban Culture** will be held in Newcastle upon Tyne from 11–13 September 1997. The conference will bring together a variety of approaches to the history of publishing. Contributions will be from a wide range of perspectives and methodologies, and will examine the impact of printing and publishing on the formation of European urban cultures since the invention of printing.

For submissions and further details, contact Alex Cowan, Malcolm Gee, Tim Kirk and Jill Steward, Research Group in European Urban Culture, Department of Historical and Critical Studies, Lipman Building, University of Northumbria, Newcastle upon Tyne NE1 8ST, UK. Fax 0191 227 4630. E-mail: A.Cowan@unn.ac.uk, Malcolm.Gee@unn.ac.uk, Tim.Kirk@unn.ac.uk, J.Steward@unn.ac.uk

Proposals and panels are solicited for consideration of the program committee for the 1998 **American Historical Association Pacific Coast Branch conference**, which will be meeting in San Diego during the first week of August 1998. Topics in all fields of history will be considered. Please send an original and four copies of a one page synopsis of your proposal by July for early consideration, along with a vita and Email address for each participant to Leonard Dinnerstein, Judaic Studies, Franklin Bldg #308, University of Arizona, Tucson, AZ 85721-0080. The program committee will meet in August to consider early proposals and again in the late fall to consider proposals sent to us by 31 October 1997.

The History of the Book in Australia (HOB) 1997 Conference will be held in Melbourne at RMIT University and the State Library of Victoria on Friday, 21 November and Saturday, 22 November 1997. The HOB Project was established with the aim of producing a three-volume history of Australia's print culture to be published in 2001, the centenary of Australian Federation. *A History of the Book in Australia* will have three chronological sections:

from origins to 1890; from 1890 to 1945; and from 1946 to present. The HOB 1997 Conference will be devoted to papers on topics falling within the third period, 1946 to the present. Proposals for twenty-five minute papers are now called for and abstracts of no more than 300 words should be sent by 16 May to: John Curtin, Dept of Communication Studies, RMIT 124 Latrobe Street, Melbourne VIC 3000 Australia. Fax: (61 + 03) 9639 1685. Email: johnc@rmit.edu.au The program committee will advise on selection by 16 June 1997.

Conference Announcements

Under the auspices and support of the Bibliographical Society of Canada, a national project to chart the **history of the book in Canada** is being launched at a conference in Ottawa this summer. The National Library of Canada will host the event from 23–25 May 1997, which will bring together participants from all provinces of Canada to discuss issues and progress plans for the project's development. Invited speakers include Robert A. Gross, a general editor of the History of the Book in America, and Bill Bell, a general editor of the History of the Book in Scotland. For further information contact: Bibliographical Society of Canada, P.O. Box 575, Postal Station P, Toronto, Ontario M5S 2T1 Email: fleming@fis.utoronto.ca

The 38th annual Preconference of the Rare Books and Manuscripts Section of the Association of College and Research Libraries of the American Library Association will be held at the Claremont Colleges in Southern California, 24–27 June 1997. Entitled **Re-reading the Past: New Methodologies and Approaches to the History of the Book**, the Preconference will look at how research in the history of the book has developed since the Rare Books and Manuscripts Section first looked at the subject at the 1980 RBMS Preconference, Books and Society in History. Speakers will include Robert A. Gross, College of William and Mary, Julian Roberts, Bodleian Library, Oxford University, Jeffrey Groves, Harvey Mudd College, Rosalind Remer, Moravian College, Steve Ferguson, Princeton University, and Ellen Dunlap, American Antiquarian Society. Registration is \$175 for RBMS members, \$210 for nonmembers. Late registration, after 23 May, will be \$225 for members and \$265 for non-members. Workshops will cost an additional \$25. For more information or a registration brochure contact ACRL, c/o ALA, 50 East Huron Street, Chicago, IL 60611-2795 (1-800-545-2433, ext. 2511) or see the RBMS Web site at URL: <http://www.princeton.edu/~ferguson/rbms.html>.

The School of Criticism and Theory at Cornell University will be running its 21st Summer Session from **16 June - 25 July 1997**. Sessions planned include:

- Roger Chartier, Directeur d'Etudes, Ecole des Hautes Etudes en Science Sociales, Paris and Professor-at-Large, Cornell University – The Text and the Voice: Genre, Performance and Audience in the Early Modern Period.
- Jonathan Culler, Class of 1916 Professor of English and Comparative Literature, Cornell University – Literary Theory and the Lyric.
- Joan Scott, Professor of Social Sciences, Institute for Ad-

vanced Study, Princeton, NJ – History and Theory.

- Walter Benn Michaels, Professor of English, The Johns Hopkins University – Posthistoricism, 1966-1996.

For information and application forms write to: School of Criticism and Theory, Cornell University, A.D. White House, 27 East Avenue, Ithaca, NY 14853 or contact Mary Ahl or Agnes Serrine on tel: (607) 255 4086; fax: (607) 255 1422; Email: mea4@Cornell.edu

The Early Book Society announces its Fifth Biennial conference, **Sources, Exemplars, and Copy-Texts: Influence and Transmission, 1350–1550**, to be held at the University of Wales, Lampeter, 9–13 July 1997. Speakers include Mary-Jo Arn, Julia Boffey, James Carley, Joyce Coleman, John Thompson and Meradith T McMunn. This will be followed by **The Canterbury Tales Project**, a one day seminar to be held 13–14 July 1997. The final conference programme will be available in May. For further information, contact Martha Driver, EBS, Box 732, Murray Hill Station, New York, NY 10016, Email: Driver@Pacevm.dac.Pace.edu, or Julia Boffey, Department of English, Queen Mary College, University of London, Mile End Road, London E1 4NS Eemail: j.boffey@qmw.ac.uk

There will be a conference from 9–10 May 1997 on “**Defining Print Culture for Youth: Children and Reading Since 1876**”, organised by the Center for the History of Print Culture in Modern America. For information contact James P Danky, State Historical Society of Wisconsin, 816 State Street, Madison WI 53706. Tel: 608 264 6532; Fax: 264 6520 Email: james.danky@ccmail.adp.wisc.edu

The National School of Information & Library Science in Villeurbanne will hold a conference from 23–24 May 1997 on “*Le Livre-Voyageur: dissémination du livre dans l’Europe Moderne, 1450–1830*”. Details may be obtained from Marie-Noëlle Frachon, ENSIBB, 17–21 boulevard du 11 novembre 1918, 69623 Villeurbanne. Email: frachon@enssib.fr

An international colloquium on **Writing and New Technologies in South-Mediterranean Countries** will be held at the University Mohammed V in Rabat, Morocco in November 1997. For further information, contact: Colloquium Chair, “*Les nouvelles technologies et l’Ecrit dans les pays sud-méditerranéens*”, Faculté de Lettres et de Sciences Humaines, Université Mohammed V, B.P. 1040, Rabat, Morocco. fax (2127) - 772068.

A conference on New Zealand Print Culture entitled “**In Visible Languages: The Visible Dimensions of Print Culture**” will take place from 29–31 August 1997 in Wellington, New Zealand. Topics will include: visual dimensions of typography, mapping New Zealand, children’s book illustration, print culture in/of everyday life, artists’ books and objects, contemporary Maori publishing, the relationship of print culture to the electronic revolution. Further details from Sydney J. Shep, Wai-te-ata Press, Victoria University of Wellington, PO Box 600, Wellington, New Zealand. Email: sydney.shep@vuw.ac.nz

The Macmillan Archive – The British Library and Centre for English Studies, University of London, announce a conference on 30 October 1997 to celebrate the thirtieth anniversary of the British Library’s acquisition of the archive of Macmillan Publishers. Speakers will include Warwick Gould on “Macmillan in the 1890s”, Michael Millgate on “Thomas Hardy and Macmillan”, Donald Moggridge on “Maynard Keynes and his Publishers”, John Sutherland on “Researching Publishers’ Archives” and Michael Wace on “Macmillan’s children’s books”. There will also be an informal session on the use of the archive and related materials in other repositories. Cost, to include lunch and an evening reception hosted by Macmillan, will be £10 per person. Further details available from the Departmental Secretary, Dept. of Manuscripts, British Library, Great Russell Street, London WC1B 3DG. Email: jennie.patrice@bl.uk

The International Association of Scholarly Publishers will hold their Sixth Annual Conference of Scholarly Publishing, entitled ‘From Scholar to Scholar: Books and Journals in the Scholarly Communication Process’, on 10–15 May 1997. Further information from Christopher J Hudson, J Paul Getty Museum Publications, 16982 Pacific Coast Highway, Malibu CA 90265-5799, USA

Call for Book Contributions

Contributions, proposals, and comments are solicited for a projected book of essays testing the influence and appropriateness of Elizabeth Eisenstein’s *The Printing Press as an Agent of Change* as a model for the study and understanding of the advent of print in non-European cultures. The intent of the book would be dialogic – Professor Eisenstein has contingently agreed to write a coda responding to the essays occasioned by her work. Subject to customary editorial board approval, the book will be published in the series, “**Studies in Print Culture and the History of the Book**,” by the University of Massachusetts Press. For further information and submissions contact: Paul M. Wright, Editor, The University of Massachusetts Press, University of Massachusetts Boston, Boston, MA 02125-3393 USA Fax: 617/265-7173 E-Mail: wrightp@umb.edu

Scholarly Liaisons

SHARP and the American Studies Association are pleased to announce the formation of the **SHARP/ASA Caucus** to highlight and promote the obvious areas of mutual interest of these two interdisciplinary professional societies. The Caucus will hold an informal organizing session/social at both SHARP’s conference in Cambridge (England) this summer and at the ASA convention in Washington, DC next fall. It looks toward sponsoring or proposing future panel sessions at both conferences and to developing other means to foster scholarship in literary economics, authorship and copyright, literacy, and related fields of inquiry.

The American Studies Association, founded in 1951, is the largest professional society devoted to the study of American culture, past and present. It includes scholars not only in the interdisciplinary field of American studies itself, but also in English, history,

the arts, film, popular culture and other related disciplines. It publishes *American Quarterly*, in its 48th year, and has a number of active regional chapters. Any SHARP members, who are also Americanists, who might be interested in the caucus are encouraged to contact: Richard Fine, Chair, English Department, Virginia Commonwealth University, Box 842005, Richmond VA 23284 Tel: (804) 828-1331 Email: rfine@vcu.edu

SHARP will sponsor two panels at the **American Literature Association** meeting, which will be held 22 – 25 May 1997 in Baltimore, MD. The panels are as follows:

American Writers and Their Publishers I: The 1920s. Chair: Sharon Shaloo, Wheaton College, Norton, Massachusetts

- “Modern Primitives?: Jean Toomer and Horace Liveright” – Michael Soto, Harvard University
- “Walter White, Blanche Knopf and the Harlem Renaissance: The History of a Publishing Relationship” – Jon-Christian Suggs, John Jay College/CUNY
- “Charles Scribner’s Sons and Ernest Hemingway: The Professional Relationship” – Robert W. Trogon, University of South Carolina
- “Creating an Audience for a New Type of Literature: Maxwell Perkins and Ernest Hemingway” – Catherine Turner, University of Texas at Austin

American Writers and Their Publishers II: Bending and (Mis)Shaping the Text. Chair: Sharon Shaloo

- “Salvaged Cargo: John Wiley and the Revised Edition of Herman Melville’s *Typee*” – Carl Randall Cluff, University of Tennessee, Knoxville
- “Tradition and the Individual Publisher: Rethinking Modernism” – Nina van Gessel, McMaster University, Ontario
- “Marianne Moore’s Editorial Decorum” – Isaac Cates, Yale University
- “Flannery O’Connor and Her British Publishers” – Valerie Macys, Essex Community College, Maryland

Exhibitions

An exhibition entitled “**Shakespeare’s Unruly Women**” can be seen in the Great Hall of the Folger Shakespeare Library from 18 February to 9 August 1997. It explores the role of Shakespeare’s heroines in the Victorian age as models of female behaviour and their depiction in the popular pictorial tradition. Admission is free; hours are 10 am to 4 pm Monday to Saturday, with a free tour of the building daily at 11 am and Tuesdays at 10 and 11 am.

Course Announcements

The University of Iowa Center for the Book offers a graduate certificate in Book Studies/Book Arts & Technologies. The 24 semester hour program may be taken alongside a regular graduate degree program at UI, or independently. The program is ideal for part-time study while exploring the many book-related community and university opportunities in Iowa City. For information view the World Wide web home page at <http://www.uiowa.edu/~ctrbook>, or write University of Iowa Center for the Book, 154 EPB, Iowa City, IA 52242, tel: (319)335 0447 Email: Center-for-the-Book@uiowa.edu

Lectures and Seminars

The Print Media, Publishing and Communication Department at Napier University, Edinburgh, announces the spring term 1997 series of **Edward Clark Seminars**. These seminars bring together researchers at Napier and other institutions concerned with the history of the book and the sociology of texts. All seminars will take place in NC 516, Craighouse Campus on Wednesdays at 12.15.

- 7 May, Warren McDougall, Research Fellow, University of Edinburgh, “Irish Reprints and Scottish Smugglers in the Late Eighteenth Century”
- 14 May, Dr. Linda Dryden, Edinburgh, “Joseph Conrad and the Language and Images of Victorian Imperial Romance”
- 21 May, Tina Mahkota, Ljubljana University and Scottish Arts Council Translation Fellow, PMPC Department, Napier University, “Translating Janice Galloway”

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

Habits of Reading in Early Modern England: A Summer Humanities Institute for College Teachers directed by Steven N. Zwicker will be held on 16 June - 25 July 1997. Sponsored by the Folger Institute Center for Shakespeare Studies and supported by a grant from the National Endowment for the Humanities, “Habits of Reading in Early Modern England” will make reading in all its facets the subject of intensive study and exploration. For further information, Email institute@folger.edu.

There will be a seminar on **Old English Literature in Its Manuscript Context** in the Parker Library, Cambridge from 14 – 22 August 1997. For further information contact Paul E Szarmach, The Medieval Institute, Walwood Hall, Western Michigan University, Kalamazoo MI 49008-3801 Phone: 616 387 8751 Email: mdv.rawlins@wmich.edu

The following illustrated lectures, making up the rest of the **1997 Programme of Events of the Printing Historical Society**, will be held at the St Bride Printing Library, Bride Lane, Fleet Street, at 6.30 pm.

- Wednesday, 7 May, Peter Foden, “Printing for the Oxford University Press: Oxford books made in Oxford?”
- Wednesday, 15 October, Simon Brett, “The uses of wood-engraving”
- Wednesday, 26 November, Esther Potter, “The evolution of publishers’ bookbindings”

Book Reviews

Albert Kapr. *Johann Gutenberg: The Man and his Invention*, translated from the German by Douglas Martin. Aldershot, Hants.: Scolar Press; Brookfield, VT: Ashgate Publishing, 1996. 316 p. ill. ISBN 1-85928-114-1. £29.50/\$45.00 (cloth).

The study of Gutenberg and the origins of printing with movable metal type is a highly complex subject, the literature of which is riddled with various hypotheses. Janet Ing’s *Johann Gutenberg*

and his Bible (New York: The Typophiles, 1988) – which would be a useful preparation for reading Kapr – noted the lack of a fully satisfactory English–language biography of Gutenberg and listed qualities a biographer would need. Kapr was a calligrapher and designer of typefaces of some eminence and another quality he brings to the work is an apparent grasp of German history. SHARP members will be interested in the way in which Kapr relates the story of the development of printing to its historical context, in particular working out the roles of political and religious figures such as Nicholas of Cues.

This interesting book has plenty of information and ideas (there is also a useful bibliography), but it would be a dangerous book if used on its own. In arguing, for example, that Gutenberg printed the *Sibyllenweissagung* at Strasbourg in 1440–1444, Kapr says “I regard this as a legitimate and unbiased conclusion, although, as I am well aware, it may not be one shared by that Gutenberg scholarship which gives priority to Mainz” (p.98), but most of the time the way he writes will leave readers unaware of the relationship of his conclusions to those of other scholars.

Nor is it easy to have much confidence in Kapr’s handling of other scholars’ arguments in dealing with complex bibliographical problems. For example, in discussing the problem of the three distinct variants of the *Catholicon* (232ff.), he mentions that Gerardy “established” (so Kapr in Martin’s translation) that Tower and Crown watermarks could not have existed in 1460 (the date in the colophon) and recommended 1468 as a probable date of printing (for the third variant? – Kapr is unclear). In a major area of debate it is cause for concern when the evidence of watermarks is overturned by a combination of ill–documented factual counter–evidence (Is the copy of the *Catholicon* mentioned a copy of the variant with Tower and Crown watermarks? Where is this copy? What exactly is the relevant manuscript annotation referred to by Kapr? – Lotte Hellinga, *Gutenberg Jahrbuch* 1989, pp.89–91, answers most of these questions) and little–explained assertion (“inconceivable”). Kapr then refers to Paul Needham’s hypothesis that the *Catholicon* was printed from two–line slugs, i.e., pairs of lines cast as single units (early stereotyping). He rejects this on the grounds that fixing them to a surface, prior to printing, “would have been extremely impractical...and would have negated the advantages of Gutenberg’s invention”. His own explanation is: “The occasional displacement of pairs of lines has its origins in a not yet fully explained way of lifting the lines out of the composing stick and placing them on a galley, and a sometimes inexact method of locking up the pages on the bed of the press. In any case, the *Catholicon* and the other works set in the same type are printed from movable types”. (The point of the last sentence as an *argument* is quite lost on me.) A glance at Lotte Hellinga’s 1989 article, which Kapr includes in his bibliography, shows that he is just skating over the surface of the problem.

In some ways, then, this is not a scholarly book playing its part in helping us to come nearer the truth. It is also a very personal book in which the author is openly ready to speculate. The danger with speculation is how easily its speculative nature can be forgotten, and readers could glean a picture of Gutenberg which is in many parts fictional, for example from the section “Childhood and schooldays” (36–40), which begins “Most books on Gutenberg

pass over this period with the remark that not a single fact is known”. And later, on the young Gutenberg’s return from Erfurt to Mainz, Kapr comments “the famous Mainz carnival was already going strong by that time, and it can be assumed that he would have given comic ‘barrel speeches’ and been fond of the girls. His mother would have had to check up when her youngest occasionally lost half a gulden at the gaming house” (49–50). Kapr is at pains to emphasise that Gutenberg was no ordinary person but a man of exceptional energy and creative ability. Is it not therefore perilous to make assumptions about his being fond of the girls, his gambling activities and the like? Extraordinary people are just that.

Brian Hillyard, National Library of Scotland

Iain Fenlon. *Music, Print and Culture in Early Sixteenth–Century Italy*. The Panizzi Lectures, 1994. London: British Library, 1995. 96 p. ill. ISBN 0–7123–0412–6. \$30.00/£16.00 (paper).

The Panizzi Lectures have been given annually at the British Library since 1985 and the lecturers, selected for their formidable erudition and experience, base their papers in part on the Library’s holdings. In the 1994 Lectures, Iain Fenlon, a leading scholar of Italian renaissance music printing, attempts to show that “the press inevitably made a dramatic difference to the accessibility, dissemination and transmission of music” (p. 1), not, in itself, a striking thesis, but one that certainly deserves examination. His questions are: “What was the audience for printed music in Italy and how did it change in this period? How did the dynamics of the music trade work? How and why did the market for printed music grow during the first half of the sixteenth century? In short, is it possible to recover any sense of the complicated connections between the economics of music printing and publishing and the changing musical culture of early sixteenth–century Italy?”(2).

Fenlon immediately qualifies his ability to answer these questions by noting the loss of copies and even whole works, the lack of identifiable buyers, of financial records, and of correspondence between composer and printer. He combines the evidence that does exist with developments in the repertory and Italian history (including the Sack of Rome in 1527) to tell a story that is interesting and, in regard to the output of certain publishers and the catalogues of early bibliographers, detailed.

Nonetheless, the lacunae prove severely debilitating to Fenlon’s primary aim. On the one hand he asserts that “Petrucci’s business prospered” (22) and that his books were widely disseminated, but then says that the market was “small, slowly developing and uncertain” (23). He states that, in the 1540s and 1550s, it was “possible for a quite small group of middle–class amateurs to buy music, assemble libraries or even to commemorate its own musical gatherings in print. Comparatively low prices now made the acquisition of sizeable music libraries possible for a broad stratum of society” (85). Claims based on the cost of items and their supposed affordability are usually suspect. Just because music books cost only the equivalent of a five–day supply of flour does not mean that they were purchased or that they were desirable objects. Disposable income and consumer preference are data essential to determining the issue but more research is needed to uncover them.

For lectures that deal with economics, patronage, changing tastes, and the book trade, the footnotes are remarkably free of references to literature such as Richard Goldthwaite, *Wealth and the Demand for Art in Italy 1300–1600* (Baltimore: Johns Hopkins University Press, 1993), *Patronage, Art, and Society in Renaissance Italy*, ed. Francis William Kent and Patricia Simons (Oxford: Clarendon Press, 1987); and the burgeoning quantity of studies on the Italian book world. In spite of these reservations, the Panizzi trustees are to be commended for providing the opportunity for Fenlon to offer a snapshot of the present state of knowledge concerning music printing and publishing in Italy during the early sixteenth-century.

David Hunter, The University of Texas at Austin

Peter Hunt, ed. *Children's Literature: An Illustrated History*. Oxford and New York: Oxford University Press, 1995. xiv, 378 p. ill. ISBN 0–19–212320–3. \$45.00/£22.50 (cloth).

The development of children's books since the sixteenth century is fully as complex as that of adult literature. Politics, religion, and literary trends have their part to play here too, but as editor Peter Hunt points out, the very concept of childhood itself is an ever-evolving one. The twelve essays survey the history of English-language children's books in Great Britain, the United States, Australia, Canada, and New Zealand down to the present decade. Hundreds of illustrations, some in color, complement the text and provide a sampling of the works which have been available to young readers. A chronology, brief bibliography, and index complete the book.

Each scholar's essay covers a select time period, describing the educational theories, social structure, political events, and literary trends in the adult world which affected the writing, production, and distribution of children's books. The writers, representing scholars from British, American, and Commonwealth universities, foreshadow future developments and refer to earlier highlights, making this a remarkably cohesive history. The earliest press products for children – ABCs, primers, and catechisms – were designed to teach them the basics of reading and religion. The eighteenth century saw an explosion of literature and a revolution in the perception of children. No longer blank slates waiting for adult instruction, they were natural creatures, innocent of the corruption of adult society. It was a short step from there to the idealized children of the Victorian era. Perhaps the strongest chapter is Dennis Butts' "The Beginnings of Victorianism" which neatly outlines the changes which took place as literature moved from religious didacticism toward the flowering of education and amusement in the late nineteenth century. Books for children reflected all these changes, and this text provides numerous examples.

The effect of economics on publishers has not been ignored, from the rise of John Newbery in the eighteenth century as the first publisher to promote his products for children through the economic ups and downs of the twentieth century. Women's role is included – they had a large hand in the development of children's books, in part because it was "acceptable" work. Promotional strategies, such as periodicals marketed directly to children by the late nineteenth century, are also discussed. The authors and editors are to be commended for including dime nov-

els, comics, and series fiction in their survey and not just "fine" literature. If we are interested in what children read, we must look at everything they read and be as omnivorous as they are. By the twentieth century, the sheer volume of books and variety of literary styles is so great that educational and psychological theories are passed over lightly. The chapter on Australia, Canada, and New Zealand, though brief, is most welcome and brings home a point about the importance attached to teaching our children about the place where they live.

This book provides an excellent introduction to a long and complex literary history and it has already appeared in bibliographies for Children's Literature courses. It should inspire still more research in this very rich field.

Lee N. McLaird, Bowling Green State University

Alvaro Ribiero, S.J. and James G. Basker, (eds) *Tradition in Transition: Women Writers, Marginal Texts, and the Eighteenth-Century Canon*. Oxford: Clarendon Press, 1996. xvii, 350 p. ISBN 0–19–81828–0. \$75.00/£40.00 (cloth).

This collection of eighteen essays is offered as a tribute to Roger Lonsdale, the British scholar and teacher of eighteenth-century studies. The essays were solicited from former students and cover three areas where Lonsdale has had the greatest impact: the work of previously ignored women writers, the recovery of marginal authors and neglected texts, and the redefinition of the eighteenth-century poetic canon. According to the editors, Lonsdale's influence also manifests itself in the volume's "methodological assumptions", which are "a desire to renew and extend historical scholarship; a commitment to the close reading of texts; and a receptiveness to the best insights of recent schools of critical thought" (ix).

All of this seems promising and while a few of the essays disappoint, most are excellent: well written and original, they advance our knowledge in the field of eighteenth-century studies. Because it is a tribute, the collection reflects its contributors' particular interests above an overall thematic unity. But it is intriguing to see the disparate paths taken by the students of a single teacher. For example, the two essays about the poet James Macpherson (by Nick Groom and Nicholas Hudson) discuss the poet from very different and equally interesting perspectives. This work has much to recommend. The excellent essay by James G. Basker, "Radical Affinities: Mary Wollstonecraft and Samuel Johnson", integrates the volume's areas of scholarship by demonstrating how a study of women writers and marginalized texts can revise the eighteenth-century canon. Basker shows how Wollstonecraft's writing was influenced by Johnson at the same time that he reveals how a thorough knowledge of Wollstonecraft must alter our view of Johnson: "Wollstonecraft's reading of Johnson as sympathetic to the condition of women forces us to re-examine the myth of Johnson the misogynist...few of Johnson's editors over the past two centuries have shared Wollstonecraft's sense of Johnson's interest in women and thus have systematically, if unintentionally, suppressed his essays on women's issues" (p. 48).

SHARP members should enjoy April London's study of Jane West's representation of a "politics of reading" in her novels, along with several essays about the rise of print culture in eighteenth-century England. The latter include: Ian McGowan's examination

of the effect of the publishing industry on Boswell's authorial practice; Nicholas Hudson's study of print culture's new valuation of "oral tradition"; and Christine Gerrard's analysis of Pope's selective editing of the Irish poet Thomas Parnell. Two essays stand out for their potential appeal to SHARP members. Anthony D. Barker's description of the developments in eighteenth-century publishing that produced a middle-class writing public discusses how the *Gentleman's Magazine* prospered by transforming its provincial readers into amateur (and sometimes even professional) poets. And the essay by Michael F. Suarez, SJ, "Trafficking in the Muse: Dodsley's *Collection of Poems* and the Question of Canon", serves as an exemplary tribute to his mentor. He uses Lonsdale's revision of the eighteenth-century poetic canon to demonstrate how the eighteenth-century publishing industry helped to create that canon: "students of the eighteenth century have almost universally subscribed to the belief that Dodsley's *Collection* must be representative of the age, must be most fit for our historical study, because this group of poems more than any other in the century was a conspicuous publishing success" (312). As a study of the relationship between the production and reception of a text in the history of British literature, Suarez' essay alone makes the volume worthwhile.

Kate Levin, University of Pennsylvania

Barbara M. Benedict, *Making the Modern Reader: Cultural Mediation in Early Modern Literary Anthologies*. Princeton: Princeton University Press, 1996. viii, 251p.ill. ISBN 0-691-02578-9 \$39.50/£29.95 (cloth).

Barbara M. Benedict's new book is an obvious product of the canon debates of the 1980s and early 90s. She has been much influenced by studies of print and eighteenth-century canonicity, most notably the major work by Alvin Kernan on Johnson, but one of her book's virtues is that it avoids a preoccupation with postmodernism and its discontents. There is the usual gamut of theoretical references to the likes of Derrida and Bakhtin, with a look-in from Gramsci, but this provides the framework for some impressive cultural archaeology based on a close study of various early examples of the literary anthology. Benedict rightly points out that the anthology has been with us for a long time; her study begins in the mid-seventeenth century, thereby largely leaving out of account early examples such as *England's Helicon* (less problematic than a certain English insularity that haunts these pages, wherein no reference is made to continental precursors, for instance letter-books). Beginning with a Bakhtinian take on the early anthology as a pluralist, multivocal heteroglossia, within which a variety of different genres and authors could nestle happily together, she proceeds through the spread of literate culture and civility in the later seventeenth and eighteenth century during which anthologies become increasingly uniform (p 192).

Benedict's aim is to explore the place of the Restoration and eighteenth-century miscellanies as mediating influences between authors and readers. This is a privileged podium from which the anthologizer, whether it be John Dunton, Edmund Curll or Joseph Ritson, could determine not just who got in, but what specific gobbets of text to incorporate and what to censor. Here Benedict's scholarship is excellent, and she shows how, through a few subtle

alterations of selection and presentation, authors like Rochester could be presented as avant-garde libertines (the Restoration version, published in 1680) or cleaned up a mere quarter-century later into the very paragon of a skilled literary craftsman (the 1705 Tonson-published version). Along the way, we get useful insights into other literary operations, such as the transformation of previously orally-performed work into print; the advent of the historical anthology, which recovered for new audiences long-lost and often traditional verse; and the subtle shaping of reader tastes by prescription and editorial selection. Threatened by the more vendible rival of the periodical in the early 1700s, the anthologists proved adaptable and began to use their miscellanies as trailers for the full work of an author – much further down this publicity road, of course, we end up with *Reader's Digest* and even *Classics Illustrated* comics.

In the eighteenth century the anthology acquired a social role, creating specialized audiences for particular authors, and thereby reducing a previously more unified (and democratic) cultural supermarket into a strip mall of expensive boutiques (152). This seems reasonable enough from what we know about the fate of other literary forms marketed through strategies like subscription, though the argument could be given greater nuance with a glance across the channel – not to Derridean *différence* but to the less triangular model of the relation between author, editor and reader, namely the Darntonian communications circuit that takes in a whole range of influences on readership patterns.

D.R. Woolf, Dalhousie University

Book Reviews – Erratum

In the Winter issue the title of the work reviewed by Peter Frank was missing. Many apologies to readers, but especially to Dr Frank. The correct citation is *Handbuch der historischen Buchbestände in Österreich*. Hrsg.v.d Österreichischen Nationalbibliothek unter Leitung von Helmut W. Lang. Hildesheim, Zürich and New York: Olms-Weidmann, 1994

Brief Notices

Nineteenth Century Short Title Catalogue. Series I and II. 1801-1870. [CD-ROM]. Newcastle, England: Avero Publications, 1996. £100.00 (personal research edition).

NSTC is a union list of over one million relevant holdings in copyright deposit libraries in the UK and Ireland, and in the Library of Congress and Harvard University Library. While not directly comparable with ESTC (due to wholly different data-gathering parameters), this tool is to be welcomed for its ability to handle complex queries, which would be difficult if not impossible to undertake using the 63 volumes of the print edition. Although the imprint data included is limited to place and date of publication, the capacity for Boolean searches across all fields and the inclusion of subject classifications for all entries offer wide scope for research in book history. Beginning searchers will find the tool straightforward to use, with its icons and windows. However, command-language searching is not feasible, and the structure of the indexes limits some aspects of search precision. This is not to undermine the worth of this catalogue – even in the age of remote

access to electronic library catalogues, until distributed search interfaces are more finely tuned and reliable, stand-alone tools such as NSTC will be of unparalleled aid to the research community.

New Publications

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Sharpend

Now that “April with his shoures soote, the droughte of March hath perced to the roote”, academic minds turn to the eternal Chaucerian summer quest – going on pilgrimages: research libraries to be invaded, summer schools to be visited, and more importantly, conferences to be attended. This year promises a bumper crop of meetings for SHARPists worldwide, as the listings in this and the last issue show. Throughout the summer, not only are there SHARP sponsored conference strands promoting book history issues in other organisations, but also the SHARP conference in Cambridge and important conferences to further national History of the Book projects in Australia, Canada, Ireland and New Zealand. I look forward to seeing what interesting material appears from these gatherings, and hope to report on the outcomes in succeeding issues.

I've been asked to highlight two items of relevance to SHARP members. Firstly, SHARP's Cambridge conference will conclude on 7 July with our annual general membership meeting. If you would like to place an item on the agenda, please contact Jonathan Rose, History Department, Drew University, Madison, NJ 07940, jeroser@drew.edu, by 15 June 1997.

Secondly, this summer SHARP dues will increase to cover the cost of the new SHARP journal *Book History*, which will be sent to everyone who pays the full membership fee. The new rate will be \$35 in the United States and Canada, £25 in Britain, \$40 elsewhere. Students and the unwaged can opt for a special low rate, which will not include a subscription to *Book History*: \$15 in the United States, £10 in Britain, \$20 elsewhere. Send no money now: the new rates will be reflected in your renewal notices.

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