

SHARP News

Volume 8 | Number 3

Article 1

Summer 1999

Volume 8, Number 3

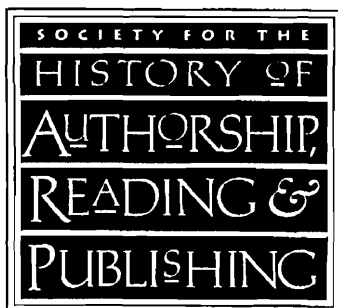
Follow this and additional works at: https://scholarworks.umass.edu/sharp_news

Recommended Citation

(1999) "Volume 8, Number 3," *SHARP News*: Vol. 8: No. 3.

Available at: https://scholarworks.umass.edu/sharp_news/vol8/iss3/1

This Article is brought to you for free and open access by ScholarWorks@UMass Amherst. It has been accepted for inclusion in SHARP News by an authorized editor of ScholarWorks@UMass Amherst. For more information, please contact scholarworks@library.umass.edu.



SHARP News

Volume 8. Number 3

Summer 1999

SHARP99 Sails into Madison

SHARP's seventh annual conference was a huge success. Between 15-18 July, several hundred academics, graduate students, librarians, and bibliophiles converged on Madison, Wisconsin, where they enjoyed good weather, stimulating discussion, and a variety of recreational activities. The program consisted of 50 well-organized panels, sessions, and roundtables, and featured eighty-eight papers and presentations on subjects ranging from sixteenth century theories of intellectual property to the modern lesbian publishing industry. The program was again enriched by the Delmas Foundation, which provided funds for nineteen graduate students to travel to Madison and deliver papers. The conference itself was formally opened with a public lecture by the pioneer publisher and academic Nicols Kanellos, who led his listeners on a detailed excursion through the riches of Hispanic print culture in the United States. Kanellos's emphasis on the hidden riches of Hispanic literary production was neatly complemented by Janice Radway's subsequent keynote address on the rich intricacies of reading and the practices of cultural consumption. The diversity and cogency of their discussions provided much food for thought and typified the high intellectual caliber of the debate over the course of the conference. A sense of this vibrancy was evident, in particular, in the panel discussions and roundtables on Teaching the History of the Book to Graduate Students and on American Studies and the History of the Book. At these and other sessions, it was impossible not to be struck by the incredible energy, enthusiasm, and talent within SHARP's membership.

In his Report at the Annual General Meeting, President Simon Eliot applauded this vitality within SHARP and discussed ways in which the organization might foster and promote it. Among the ideas he and the Executive Committee discussed were the possibility of Completion Grants for book history-related projects in progress, an award for best dissertation on a book history-related subject, and a signature research project undertaken by SHARP members collectively. Eliot also invited the audience to honor the outgoing Recording Secretary Patrick Leary for his years of dedicated service, and presented him with a first edition of Charlotte Bronte's *Shirley*. Leary, who will continue to serve as director of on-line resources, noted that SHARP-L membership is now at around one thousand, and discussed his plans to reconceive and redesign SHARP's web presence. The Society's new Recording Secretary will be Leon Jackson. The Treasurer's Report indicated that SHARP's financial status in both America and the UK is in good shape. His report appears on the last page of this issue. Membership Secretary Barbara Brannon reported that SHARP

membership now stands at one thousand and twenty five, with members from twenty-seven countries, a 9.2 per cent increase on last year. The Society also honored Adrian Johns, whose 1998 study, *The Nature of the Book*, was the recipient of this year's SHARP Book History Prize.

Despite all the busy-ness and business, there was ample time for conference goers to relax and socialize. In addition to the Banquet and various receptions, there was an outing to a Shakespeare performance and a Brauts and Beer cookout on the conference centers lakefront terrace. Conference organizers Wayne Wiegand, James Danky, and Jane Perlmutter all deserve our thanks for hosting an outstanding and collegial event. The conference next year will be held 3-8 July 2000 in Mainz, Germany, home of Gutenberg.
Leon Jackson, St. Lawrence University

Johns a Winner

By unanimous decision of the Jury, the 1999 SHARP Book Prize has been awarded to Dr. Adrian Johns, Assistant Professor in the Department of Sociology and member of the Science Studies Program at the University of California, San Diego, for his book, *The Nature of the Book: Print and Knowledge in the Making* (University of Chicago Press, 1998). By focusing on the context in which print culture was formed in early modern England, Dr. Johns demonstrates in a superbly researched, highly readable, and soundly argued work how print and science often used each other to manipulate arguments and ideas for political, religious and ideological reasons. Dr. Johns received his doctorate at Corpus Christi College, Cambridge University in 1990. Before taking his present position in 1998, he was Munby Fellow in Bibliography at the Cambridge University Library (1990-91), Research Fellow at Downing College, Cambridge (1991-94), Lecturer in the History of Science at the University of Kent at Canterbury (1994-96), and Senior Research Fellow at the California Institute of Technology (1996-98). This year's SHARP Book Prize jury consisted of Chair Wayne A. Wiegand (University of Wisconsin-Madison), Patricia Fleming (University of Toronto), and W. Boyd Rayward (University of New South Wales).

Archive Preservation Project Initiated

The close of this year's SHARP conference saw the formation of a new working group-- the Book Trade Archives Preservation Project. At the meeting Sunday afternoon, Jean Ashton of Columbia University's Special Collections library, Barbara Brannon of Wesleyan College, Simon Eliot of the Open University, Jonathan Rose of Drew University, and Trysh Travis of Southern Methodist University volunteered to act as a nucleus for the Project; Bill

Joyce of Princeton's Firestone Library, Donald Oresman from New York and Beth Luey of Arizona State University have since signed on as well. Interested parties met to discuss the perilous liminal state of the ABA archives in Tarrytown, which remain in limbo as of this writing. The group acknowledged that the case of the ABA is a microcosmic, acute version of a larger, chronic problem, namely the difficult we face in identifying, accessing, and preserving the ephemeral history of the book trade that exists outside the familiar structures of individual publishing houses and their author/editor relations. Compounding *our* lack of knowledge is the fact that few trade organization or industry professionals are oriented toward their own history; as Simon Eliot observed, "They don't know what they have, nor what merits saving."

It was agreed by those present that SHARP should make the first move to redress this problem, and a variety of strategies for doing so were discussed. Since the foundation of this problem seems to be a lack of knowledge about which book trade organizations even have records that might be of use to book historians, it was agreed that the Project's first efforts should go towards assembling a list of relevant organizations, who will then be approached in a systematic way by Project participants about the state of their records. Those present acknowledged that this may be a difficult task, given the shifting personnel and organizational structures at many trade organizations, but believed that SHARPists may have personal contacts sufficient to form a strong, if fledgling, network for communication between academia and the industry. The first step, however, is identifying organizations for future contact. Barbara Brannon volunteered at the meeting's close to post a message to SHARP-L soliciting suggestions from members about relevant trade organizations to consider. Once a substantive list has been amassed, project participants will work together to craft a plan for outreach.

Trysh Travis, Southern Methodist University

Sharp Affiliates with MLA

In May the executive council of the Modern Language Association (MLA) approved SHARP's application for affiliate organization status with the MLA. This approval completes a three-year process and means that, beginning with the convention scheduled for December 2000 in Washington DC, SHARP will be eligible to organize and sponsor one session at each MLA annual convention. Michael Winship, SHARP's liaison with the MLA, will be arranging for our first session early next year. Any members with suggestions or queries can get in touch with him care of the English Department, University of Texas, Austin.

Cambridge To Publish the British Book

October 1999 is the scheduled date for the publication of *The Cambridge History of the Book in Britain, Volume 3: 1400-1557*. Edited by J. B. Trapp and Lotte Hellinga, this is the first volume in the seven-volume project on the History of the Book in the British isles. Logging in at over 739 pages and featuring 70 half-tones illustrations, it contains 30 chapters written by specialists in various fields, presenting an overview of the century-and-a-half between the death of Chaucer in 1400 and the incorporation of the Stationers' Company in 1557. The emphasis in this collection

of essays is on the demand and use of books. Patterns of ownership are identified as well as patterns of where, why and how books were written, printed, bound, acquired, read and passed from hand to hand. The book trade receives special attention, with emphasis on the large part played by imports and on links with printers in other countries, which were decisive for the development of printing and publishing in Britain.

Routledge Commissions Reader

Routledge has approved and commissioned the development of a *Book History Reader*, to be published in the summer of 2001. The reader, to be co-edited by Dr. David Finkelstein and Professor Alistair McCleery of the Scottish Centre for the Book at Napier University, Edinburgh, will feature essays and book extracts from the past forty years which define the area and provide contexts for evaluating past and present developments in the book history field. That Routledge is prepared to take on this project says much for the manner in which book history has arrived as a discipline. Those wishing to examine and comment on the proposed structure and selection are invited to view the draft proposal at the Scottish Centre for the Book's website under the publications section at [<http://www.pmpc.napier.ac.uk/scob/scob.html>].

ILH Dictionary to be Published

Plans are underway for the 2001 publication of an *International Dictionary of Library Histories*. Fitzroy Dearborn, with offices in Chicago and London, will publish the work, consisting of around 280 articles on institutional histories, types of libraries (ranging from ancient to renaissance, medical to prison, performing arts to polar libraries), and regional library history. The work is being edited by SHARP-member David H. Stam, University Librarian Emeritus at Syracuse University. The project is guided by a distinguished Editorial Advisory Board, including a number of SHARP members.

Contributors have been located for more than 60% of the selected libraries and topics, and the quest for another 100 authors continues. The publisher has its own web-site and has established

SHARP News (ISSN 1073-1725) is the quarterly newsletter of the Society for the History of Authorship, Reading and Publishing, inc. Annual membership in SHARP, which includes a subscription to SHARP News, is \$35 in the United States and Canada, £25 in Britain, \$40 elsewhere. Address editorial correspondence to the **Editor**, David Finkelstein, Scottish Centre for the Book, Napier University, Craighouse Road, Edinburgh EH10 5LG Scotland (Email: d.finkelstein@napier.ac.uk); Address book review correspondence to the **Book Review Editor**, Fiona Black, Information Services, Regina Public Library, PO Box 2311, Regina, Saskatchewan S4P 3Z5 Canada (Email: fblack@rpl.regina.sk.ca); Send bibliographic notices to the **Associate Editor**, Linda Connors, Drew University Library, Madison, NJ 07940 (Email: lconnors@drew.edu); send membership dues and changes of address to the **Membership Secretary**, Barara Brannon, Wesleyan College, 4760 Forsyth Road, Macon, GA, 31210 (Email: bbrannon@wesleyancollege.edu)

a separate project page at www.fitzroydearbon.com/chicago, available to all interested readers. Inquiries may be addressed to the Editor at dhstam@syr.edu or the Commissioning Editor, Ms. Carol Burwash at cburwash@fitzroydearbon.com.

Mainz 2000 Calling

The eighth annual conference of the Society for the History of Authorship, Reading and Publishing (SHARP) will take place 3-8 July 2000 in the heart of Mainz. SHARP 2000 is being held under the auspices of the Gutenberg Institute for the History of the Book at the Johannes Gutenberg University of Mainz. In honour of Johannes Gutenberg, whose 600th anniversary will be celebrated next year, the programme will reflect the full scope of the history of the book as it has developed between Gutenberg's starting of the first media revolution in the 15th century and the arrival of the second media revolution at the end of the 20th and the beginning of the 21st century.

Paper proposals are invited on all subjects within the area of Book History. In addition to the general broad subjects and themes encouraged at all Sharp conferences, papers are also solicited that focus on the following three themes: cultural heritage of early movable metal-type printing in Asia; development, spread and impact of letterpress printing in early modern Europe; and new media today, e.g. electronic publishing, the impact of IT on libraries and library systems. Proposals for 20 minute papers in English or German, submitted by mail, fax or email, should not exceed half a page. Electronic submissions are encouraged so as to allow effective featuring of proposals on the Web. Postgraduate students wishing to apply for a SHARP travel grant should make that clear on their submissions. Similarly, independent scholars (that is, scholars without an institution who might fund their travel) wishing to apply for a SHARP Independent Scholar Travel Grant should also make this clear on their submissions and make a case (no more than half a page) for an award. In 2000 the Independent Travel Grants will be available only to those living in continents other than Europe. Further details on the conference are available via the website <http://www.uni-mainz.de/FB/Geschichte/buwi>. Deadline for proposal submissions is 31 October 1999; these should be sent to the attention of: Prof. Dr. Stephan Fussel, Director, Gutenberg Institute for the History of the Book, Johannes Gutenberg-Universitat Mainz, D-55099 Mainz, Germany, Fax: 00-39 (6131)-395487; Email: sharp@uni-mainz.de

Can Book History Be Taught at a Small College?

If we are going to develop graduate degree programs in book history, where should we do it? No doubt the best possible base of operations would be a large world-class research university with a library school attached -- such as the Universities of Wisconsin, Toronto, and London. Drew University, however, has been developing a master's program in book history at a small liberal arts college with a very small graduate school. There is no denying its limitations, yet smallness does carry with it certain strengths. I want to show here what can be done in book history with finite resources.

One clear advantage that small colleges enjoy is flexibility.

This was brought home to me recently when I visited James West

at Penn State. Why don't you set up a formal book history program here, I asked. You have some stellar faculty, a corps of interested students, and all the resources of a sprawling megaversity, I said (enviously). Jim explained that he preferred not to tangle with the elephantine bureaucracy and glacial decision-making processes of a large state university. If he drafted such a proposal, he would waste years maneuvering it through a maze of committees and administrative offices. For students who wanted to specialize in book history, it was far easier to admit them to the English or History departments, and then custom-design individual programs of study for them.

Drew's administrators, in contrast, have a relatively easygoing managerial style: You can do whatever you want as long as you do it yourself, and you can have anything you want as long as it isn't money. And sure enough, our proposal for an MA program in Book History went from conception to reality -- from the first rough brainstorming on paper to the first day of classes -- in two years flat, which must be something of a record in academia.

But can a small college staff such a program? Even I was skeptical at first. Initially, only one member of the history department (me) was prepared to teach book history. But once the proposal was made public, something remarkable happened: folks from unexpected corners began to step forward and offer their services. There was Jonathan Reader, a sociologist of mass communications, and William Elkins (of Drew's Theological Seminary) who proposed a seminar on the history of hermeneutics. Deirdre Stam, our library director, came up with a course on the history of libraries and information. Drew houses the United Methodist Archives, and a member of the staff, Dale Patterson, will offer this fall a seminar on archive history. Then we were lucky to get Brett Gary, a new hire in the history of censorship, propaganda, and the mass media. And our new head of Jewish Studies is Allan Nadler, formerly of YIVO, who plans to do a course on the Jewish Book.

We also found some superb adjunct faculty in the area. Jeffery Triggs, Director of the North American Reading Program for the Oxford English Dictionary, wants to develop a course on electronic texts. Frank Felsenstein, lately of Leeds University, is now in New Jersey and has already taught the history of printing for us. My larger point is that you never really know how many book historians you have until you begin to organize some kind of program. Then they will come out of the woodwork.

Not only that: you will be pleasantly surprised by the off-campus people who want to get involved. After our program was announced, the Grolier Club asked us for 600 copies of our brochure: they generously offered to mail them to their members at their expense. We have also negotiated with the Grolier Club and other local research libraries to offer internships, under which students can receive academic credit and a small stipend for producing an annotated catalogue of a rare book collection. At the Madison Public Library, within walking distance of campus, are the archives of the Golden Hind Press, a noted fine printer; and Madison's Museum of Early Trades and Crafts has a permanent collection of printinghouse artifacts. And while Drew does not have a library school, nearby Rutgers University does. We have yet to negotiate the details, but we may work out a mutually beneficial arrangement where Drew opens its book history courses to Rutgers library

students. The essential point here is: even if you're small, don't overlook the possibilities for synergy with neighboring institutions.

That brings us to the question of library and archival resources. Drew's library is quite good for a small liberal arts college; it does not pretend to be a research library. We have the aforementioned Methodist Archives, which could be useful to a historian of American religious publishing -- but not much else. Is that sufficient for a graduate-level program in book history? To answer that question, we looked not only to our campus library and archives, but to all the libraries and archives in the vicinity -- and in that respect, Drew is very well situated. We are an hour away from all the great collections of books and documents in New York City. Equidistant is another local college, Princeton University, which of course houses the Scribner archives. (One of my students has already used that collection to explore Scribner's list of eugenic literature.) And remember, even if you're teaching book history in the middle of nowhere, your students can borrow archival material on microfilm from the Center for Research Libraries and other repositories. My students have made good use of such microforms as the readers' reports for the house of Macmillan, and astrological pamphlets published during the English Civil War.

I am also repeatedly impressed by the ability of my students to produce original research without resorting to archives or rare books, using only the kind of printed sources available at any reasonably-equipped college library. One of them wrote a reception history of Frederick Douglass in Britain, another a political analysis of Johnson's Dictionary, a third a comparative content analysis of Diderot's Encyclopedia and the first *Encyclopedia Britannica*. One student treated Sherlock Holmes as a product of late Victorian print culture --and I do not mean the obvious conclusion that mass-circulation illustrated magazines like the *Strand* provided Conan Doyle with an outlet. No, this student meticulously combed the Baker Street stories to show that Holmes's greatest crime-fighting weapon was print: newspapers and magazines. In fact, Holmes as a character could not have been created a generation earlier, because the mass-circulation press that he used to apprehend baddies did not yet exist. And to produce that paper, my student only had to resort to some standard histories of late Victorian journalism and *The Complete Sherlock Holmes*, available in any smoking room.

Although our Book History MA program does not begin until September 1999, I have been teaching individual courses in the subject since 1994, to growing crowds. Consequently, we already have several graduate students in History and English who are working in book history. They are writing dissertations in the field, and are even talking about organizing a student conference in Fall 2000. Those who enroll in the MA program will be pioneers, but they will find that a critical mass of book history students already exists here. Anyone interested in joining them should contact the Office of Graduate Admissions, Drew University, Madison, NJ 07940-4066, Tel: 973-408-3110, Fax: 973-408-3242, Email: gradm@drew.edu, <http://www.drew.edu>.

Jonathan Rose, Drew University

Calls for Contributions

Submissions are invited for *Publishing Research Quarterly*, which

aims to clarify the process that enables writers to connect with their readers, in the form of surveys, memoirs, statistics, letters, notes, reviews, or essays that contribute to knowledge about how publishing industries operate. For further information, please address all editorial correspondence to: Albert Henderson, Editor, *Publishing Research Quarterly*, Box 2423 Noble Station, Bridgeport, CT 06608-0423 Tel: 203-367-1555, Fax: 203-380-1703, Email: 70244.1532@compuserve.com

Contributors are needed for the RSVP Bibliography, which is published biennially in *Victorian Periodicals Review* (VPR). Contributors monitor assigned journals for articles dealing with periodicals published between 1800-1914 and submit annotated index entries for inclusion in the next Bibliography. Contributors are acknowledged in VPR. They currently have a large number of unassigned journals, and thus need many new contributors, especially ones with access to Canadian and Scottish periodicals. If you would like to become an RSVP Bibliography contributor, or if you know anyone else who might be interested, please contact: Dr. Solveig C. Robinson, RSVP Bibliographer, 3921 N. 19th Street, Tacoma, WA 98406 USA, Tel: 253-761-7976, Email: srobinson@ups.edu

The editors of a new essay collection entitled *Technologies of Malcolm Lowry: Theorizing the Image*, seek contributions dealing with the relationship between technology, the image, and the subject in the fiction of Malcolm Lowry--i.e. the fiction by Malcolm Lowry and the fiction that is Malcolm Lowry. They are asking for papers that will situate Lowry in this regard in a number of different contexts, including Lowry as a product of print technology, Lowry in the marketplace, and Lowry and the publishing industry. The collection will tie in with a two-day conference on *Technologies of Malcolm Lowry* to be held in the year 2000. For more information, please contact the editors: Dr. Richard Lane, Department of English, South Bank University, 103 Borough Road, London, England, SE1 OAA Tel: 0797 0745 363, Email: rlane@btinternet.com or Dr. Miguel Mota, Department of English, Simon Fraser University, Burnaby, B.C., Canada, V5A 1S6. Tel: (604) 291 3036, Email: mmota@sfu.ca

Contributions are invited for an essay collection entitled *Invisible Hands: Secretarial Mediation in Literature and Culture, 1750-2000*. This collection of essays will focus on the representation (and non-representation) of the secretary. Possible questions include but are not limited to: How do literary writers represent literal writers (secretaries, scribes, copyists, typists)?; How do technologies for transposing the aural to the written or the singular to the multiple change the status of the text? What role should the material production, transmission, and retrieval of texts play in literary theory?; What is at stake in cyberculture's fascination with mechanical reproduction? What power (if any) do new technologies have to transform divisions of textual labor? Completed articles of approximately 8,000-10,000 words are preferred, but 2-page proposals will also be accepted. Deadline for submission is **30 November 1999**. Informal inquiries should be addressed to either: Leah Price, Girton College, Cambridge CB3 0JG, Email:

lp201@cam.ac.uk, or Pam Thurschwell, Queens' College, Cambridge CB3 9ET, Email: pt10008@hermes.cam.ac.uk

Calls for Papers

Paper proposals are invited for the 2000 meeting of the Research Society for Victorian Periodicals (RSVP) to be held in London on 10-12 July 2000. The conference title is **Victorian Encounters: Editors and Readers**, and all students, teachers, and scholars interested in publishing history and the Victorian press are invited to participate. Proposal abstracts of up to two double-spaced pages on any topic relating to the Victorian Periodical press should be submitted, accompanied by a 2-page CV, by **15 December 1999** by regular mail, fax or email to: Professor Julie F. Codell, Director, School of Art, Arizona State University, Tempe, AZ 85287-1505, Fax: 480-965-8338, Email: Julie.Codell@asu.edu

Paper proposals are requested for a panel on the American Society for Eighteenth-Century Studies annual meeting in Philadelphia, PA, from 12-16 April 2000 on the topic of **Geographies of Print Culture**. This session welcomes submission of proposals addressing the theory and methodology of mapping print culture, as well as case studies of particular sites of authorship, print production and circulation, or reading (whether public or private). This is the ASECS 2000 SHARP panel. Please submit 500-word proposals by email, fax, or regular mail by **15 September 1999** to: Betty A. Schellenberg, Associate Professor, Department of English, Simon Fraser University, 8888 University Drive, Burnaby BC Canada V5A 1S6, Tel: 604-291-3095; Fax: 604-291-5737; Email: schellen@sfu.ca

Papers are invited for **Incubation: A trAce International Conference about Writing and the Internet**, to take place 10-12 July 2000 at the Nottingham Trent University, Nottingham, UK. This conference offers the chance to meet in a physical space to talk about the nature of writing and reading on the internet today. Abstracts should be a maximum of 300 words, and are to be submitted before **1 December 1999** via a web-form <http://trace.ntu.ac.uk/incubation/> or via post, fax or email to: INCUBATION, trAce, Nottingham Trent University, Clifton Lane, Nottingham NG11 8NS UK Tel: +44 (0) 115 9486360; Fax: +44 (0) 115 9486364, Email: trace@ntu.ac.uk. For further information about the Incubation conference please contact: Rose Athow, Commercial Administrative Centre, The Nottingham Trent University, Burton Street, Nottingham NG1 4BU. Email: ncladmin@ntu.ac.uk

Conference Announcements

The History of the Book in Australia project is sponsoring **Local Newspaper, Local Identities**, to take place 1-3 October 1999 in Chiltern, Victoria, Australia. This conference aims to explore the many parts played by Australian country and regional newspapers in the establishment and growth of local and regional identity, particularly before the advent of radio and television. A full program is available on the Conference Web site at [<http://www.curtin.edu.au/curtin/dept/sils/staff/chiltern>] Further information is available from: Dr Elizabeth Morrison, 2/5 Glenroy

Road, Hawthorne Vic 3122, Tel: (03) 9819-0510, Email: lizmor@netspace.cet.au

Exhibitions

The National Library of Canada is hosting a major exhibition, *Impressions: 250 Years of Printing in the Lives of Canadians..* The exhibition features more than 200 items drawn entirely from the Library's extensive collection to show how books reach into every corner of Canadian lives, and focuses on the printed word as a tool for worship, education, the transmission of news, to sway opinion, to learn a trade, or to fill leisure time. Scheduled to run until 7 January 2000, it is open daily from 9:00 a.m. to 10:30 p.m. at the National Library of Canada, 395 Wellington Street, Ottawa. Admission is free. An electronic version of the exhibition is available on the Web at www.nlc-bnc.ca/events/twofift/eimprint.htm

Fellowship Announcements

The American Antiquarian Society (AAS) will award to qualified scholars a number of short- and long-term visiting research fellowships during the year June 1, 2000 - May 31, 20001. Several categories of awards are offered for short- and long-term scholarly research at AAS. Deadline for applications is **15 October 1999**. Information and applications are available from the American Antiquarian Society, 185 Salisbury Street, Worcester, Massachusetts, U.S.A. 01609-1634.

A new fellowship scheme, the **Reese Fellowships in American Bibliography and the History of the Book in the America**, has been established by William Reese Company to encourage research on material printed in or related to the Americas. The program will support any research work relating to either systematic bibliography of any part of the Western Hemisphere, or any investigation of the history of the book in the Americas. Preference will be given to projects in materials printed prior to 1920. Projects may investigate any printed genre (e.g. books, prints, pamphlets, photographs intended for publication, broadsides, etc.). They may be purely bibliographical, or they may address any issues of ownership, readership, or use of printed materials. Support for work in manuscript collections will be limited to projects related to printed materials (e.g. annotations in books, publishers' business archives, etc.). They are not intended to support the editing of an author's papers. Requests for further information should be directed to William Reese at coreese@reese.com

The Bibliographical Society of America (BSA) invites applications for its annual short-term fellowship program, which supports bibliographical inquiry as well as research in the history of the book trades and in publishing history. Eligible topics may concentrate on books and documents in any field, but should focus on the book or manuscript (the physical object) as historical evidence. Such topics may include establishing a text or studying the history of book production, publication, distribution, collecting, or reading. Enumerative listings do not fall within the scope of this program. BSA fellowships may be held for one or two months. The program is open to applicants of any nationality. Fellows will be paid a stipend of up to \$1,500 per month in support of travel,

living, and research expenses. In 1999 the BSA awarded eleven months of support to nine scholars from a variety of disciplines. Applications, including three letters of reference, for this program will be due by **1 December 1999**. Prospective applicants are invited to download an application directly from the BSA website at www.bibsocamer.org, or contact the BSA Executive Secretary, P.O. Box 1537, Lenox Hill Station, New York, NY 10021, for application forms and additional information about the program.

Webwatch

Our theme today is...evanescence. Books have a way of seeming anything but. A kind of Platonism has always shadowed the history of print (and of "texts"), such that even now we're often inclined to a half-conscious belief that whatever might be the fate of this or that physical book, the real book itself, of which this one on my worktable is a mere copy, somehow lives on in a kind of ideal state--unfoxed, unturned, unfaded. Of course any archivist or rare book librarian struggling valiantly to halt the disintegration of rare and even unique volumes can quickly disabuse our intellects of this notion. But in everyday life the feeling persists, nonetheless. Perhaps the duality of mind and body, spirit and flesh, projected into that of texts and books, is too deeply ingrained in our natures; however torn or battered our crumbling volumes, our faith in the life of the text remains.

We are slowly learning that the World Wide Web is a different animal altogether, with a dual nature of its own. Although each "page" of its endless succession of pages may look freshly printed, as a whole--as a text--it is a massive, quivering jumble of impermanence. Every day, almost every moment, teeming millions of websites appear, expand, mutate, move, shrink, decay...and vanish. The vast conglomeration of interlinked texts and images that constitutes the Web is a flickering kinoscope of birth and renewal, decrepitude and death. Even the huge commercial search engines that comb the Web's reaches by the hour to build and rebuild their indices of locations are powerless to keep up with this bewilderingly frenetic pace of change.

The Web was invoked constantly during all the bloviating about "the future of the book" that seemed to peak a few years ago, and yet most webpages are much less like a book than like a daily newspaper: produced in many copies, distributed widely, and quickly obsolete, already too old to interest readers and yet still too new to appeal to historians. This spiraling descent into obsolescence is not so obvious as with a daily paper, but it is just as remorseless. All Web pages have--in fact, many consist entirely of--links to other pages, which in turn have links to other pages, and so on (hence the name, of course), and if this interconnectedness is the source of the medium's useful ubiquity it is also its Achilles heel. While distinguished critics like George Landow, Richard Lanham, and others have celebrated the glorious postmodern fluidity of hypertext, anyone who has followed a hyperlink on the Web only to be confronted with the maddeningly bland message "404 Not Found" will have had occasion to reflect that such fluidity comes at a price.

For if the Web is more like a newspaper than a book, the Web "author" is less like a book author than like a solitary newspaper publisher. The budding "webmaster" (a label clearly designed to

disguise its referent's essential powerlessness), who may fondly have imagined that getting the pages put together and mounted on a server--the moment, that is, of publication--was the end of the task, soon finds that it was only the beginning. The simple reason for this is that most webpages begin to decay and die from the very day they appear, and only constant weeding and pruning of outdated links and steady infusions of updated information can keep them alive. Every link to a distant server is a hostage to Fortune, and because dead and dying links to dead and dying sites seldom announce themselves as such, even the most conscientious manager finds this upkeep a never-ending, uneven, maddeningly incomplete process, a constant labor of unrequited love.

Outside of the handful of lavishly funded news media sites, such faithful tending is by far the exception, with the result that no websurfing experience is more common than that of landing on a page that proclaims the birth of a grand Web project of exalted ambitions, filled with exhortations to "watch this space" for all the latest new content and replete with signposts that such-and-such a section is currently "under construction"--only to discover a tell-tale line at the bottom that reads, "Last update, April 1995" or some other long ago date rapidly receding into the Web's brief and disposable past. Most of the links so proudly gathered together there during that hopeful Spring are dead now, just as the links to this page from other pages will die one day all too soon, as some harried technician at last removes the life support from this comatose site to free up space on the server for the next eager "webmaster" to fill. And so, as a website sinks toward oblivion, it pulls steadily downward all those still connected to it, like a stone tossed into a net.

In all the Web there is one lone chronicler of this epic of evanescence: Steve Baldwin, whose "Ghost Sites" (<http://www.disobey.com/ghostsites/>) is a kind of attic for decayed monuments to someone's once-bright enthusiasm for webpage authoring. Baldwin has even come up with a rough classification system for the stages of website decay, ranging from "Calling in Sick" to "Stuffed, Embalmed, Ready for Internet Museum." But any websurfer can easily find sites in his or her collection of "bookmarks" to add to Baldwin's online mortuary, and webpages devoted to the history of the book have of course not been immune to this webwide phenomenon.

Pride of place among these whitened sepulchres must go to "A Guide to the Book Arts and Book History on the World Wide Web" at <http://www.cua.edu/libraries/bookarts.html>. For all of the reasons just given, any sort of "guide to the web" is a prime candidate for rapid evanescence. The sites to which visitors were once so confidently guided soon move or change or disappear and the links that make up the "guide" go dead one by one, like lights being turned off, until merciful darkness descends. Started with great fanfare early in 1996, announced on many lists (including SHARP-L) with promises of "frequent updates", linked to by every major book-history website, this extensive "Guide" made quite a splashy debut--and was immediately abandoned. After floating changelessly for a couple of years, still attracting links even from new subject guides (whose creators evidently failed to notice the absence of a pulse), the site eventually disappeared off its server

altogether...and then, suddenly, it was back, still unchanged. Like so many derelict sites, this one forlornly continues to proclaim to the encroaching void its creator's "hope that this page will grow in size and scope." Amazingly, some of its aging links are still active, yet the prospects for its general return to life seem sadly dim. Elvis has long since left the building.

Or take the ambitiously titled "Media History Project" ...please. Begun at the University of Colorado in 1995, this sprightly collection of timelines, notices, and, of course, links, was soon unveiled at its very own domain name: www.mediahistory.com. No sooner had it appeared than its soul departed, yet as with the "Guide," links to this curate's egg of a site, even from new pages, still abound. There it sits even now, still assuring the reader that it has been "featured in numerous publications," cheerfully announcing calls for papers for August and September of 1996, serene in its embalmed quietude. Even many of the links on its proud "awards page" don't work anymore, a poignant reminder that praise, too, is fleeting.

There are many reasons for orphaned websites like these. In universities, people put up webpages in a burst of professional altruism, or as class projects, or with grant money, or as a career-advancing demonstration of technological hipness, generally without any continuing interest or support from the home institution on whose servers the pages reside. Once the class is over or the money is spent and the pages are "done," their creators quite naturally move on to other things, while the websites they've created linger behind, moldering. In today's cyberfrontier land rush, few of those who stake a claim to a piece of the Web intend, or are able, to settle there. Other prospects beckon, with the result that today's Webspace is littered with thousands upon thousands of hypertext ghost-towns, their mines of money or enthusiasm played out, their presiding spirits gone for good.

Many of the Web's greatest enthusiasts have been academics whose passion for the creation of Web-accessible electronic texts has seemed to be fired, at least in part, by the prospect of creating the eternal books of our imaginings: books read by thousands whose reading nonetheless leaves no mark on the medium, ideal texts that live on forever, everywhere yet nowhere, with no bindings to crack or fade, no pages to dogear or stain. For most websites, however, the promise of permanence is a cruel chimera, for the Web, by its very nature, presents a mirror image of the ideal we so instinctively apply to books. Here, the medium itself remains forever clean, bright, and new, while the texts it embodies wither and grow old in corruption like Dorian Gray's portrait.

Patrick Leary

Book Reviews

Jean-François Gilmont, ed. *The Reformation and the Book*. English edition and translation by Karin Maag. Aldershot, Hants: Scolar Press; Brookfield, VT: Ashgate, 1998. (St Andrews Studies in Reformation History). xxii, 498 p. 17 plates. ISBN 1-85928-448-5 (cloth). £75.00

This collection was first published as *La réforme et le livre: l'Europe de l'imprimé (1517-1570)* in Paris in 1990. The questions which editor Jean-François Gilmont considered fundamental were: What impact did printed books have on the early spread of

the Reformation, and vice versa, what effect did the Reformation have on the development of printing? These are serious questions and deserve an answer: whether the reader will be satisfied with the answers supplied by the various contributors, most of whom are historians, is another matter. One very valuable contribution to the history of the European book trade between 1517 and the middle of the century is the sheer volume of information on printing and book distribution which the studies contain.

Beginning with Germany, with John Flood, a sensitive and learned bibliographer and book historian, as guide, the pattern of treatment to be followed for other countries is clear, though seldom followed successfully by every contributor. The countries covered are Francophone Europe (1520-1562); the Low Countries (1520-c.1555); "Three Border Cities: Antwerp, Strasbourg and Basle"; England (-1558); Spain; Italy; Hungary; Bohemia and Moravia; Poland; Denmark and Norway (1523-1540); and Sweden (1526-1571). Malta seems to have been excluded, and though the Reformation understandably came later there than the rest of Europe, it must have been a factor since a Grand Inquisitor was established on the island, and the archives of Malta are probably without parallel for this period!

There is an important aspect of book history which cannot be ignored: namely, the textual basis on which historians base their conclusions. Ideas can be spread using a number of languages, and not necessarily the vernacular. Italians could have read their Luther in any of several languages, including Latin. But what relationship do these texts have with the Luther canon, so well described by Flood? Indeed, it is the very fact that Luther was seen as a tractarian writer that prompted so many versions and translations and derivatives. In Italy Luther gets published under the name of Erasmus to safeguard both printers and booksellers who might be prosecuted for distributing heterodox literature. In England the situation is made complex by the fact that although the Lollards had been promoters of English books on theology since the beginning of the fifteenth century and hundreds of manuscripts of Wycliffe's English Bible were in circulation by then, Luther came to the attention of Cambridge humanists via Latin.

The study of the precise texts under discussion is therefore all the more vital; simply to enumerate them is not enough. What is so interesting about Luther's tracts is the number of them with marginal annotations, and until we have an inventory of the canon, identifying (where practicable) the provenance of known copies, the study of the spread of his ideas is bound to be imprecise. This is tacitly the message conveyed by Gilmont's Conclusion which addresses problems such as "Distinguishing reading practices" and "The explosion of national languages" (a concept I have difficulty with), and the statement that "The beginnings of the modern era coincided with a sharp rise in vernacular languages" (p. 481) makes no sense. Vernacular languages had been a part of the cultural life of Europe from the disintegration of the Roman Empire. This, alas, is one of the perennial problems encountered with translations which so frequently miss the subtlety of the original.

Bibliographers have, for some time now, been warning of the dangers of writing history from titles rather than from texts. The most notable of these has been G. Thomas Tanselle, and his *Literature and Artifacts* (1998) should be read by anyone

contemplating the use of books as historical evidence. A recent study of early modern scientific literature, Adrian Johns' *The Nature of the Book* (1998), has demonstrated convincingly that early printed books are capable of deceit and should be used with extraordinary care. Using print to support an argument frequently requires the historian to validate the text being used, and that validation demands skills not ordinarily taught to historians.

The Reformation and the Book contains a wealth of material not easily available elsewhere and the secondary references are particularly valuable. Given the number of contributors and their varying backgrounds, this collection of studies stands up to careful scrutiny remarkably well. But those who are concerned with the "spread of ideas" and the "book as an agent of change" should use it with caution.

Robin Alston, Suffolk

Dean de la Motte and Jeannene M. Przyblyski, eds. *Making the News: Modernity & the Mass Press in Nineteenth-Century France*. Amherst: University of Massachusetts Press, 1999. (Studies in Print Culture and the History of the Book). vii, 386 p. ill. ISBN 1-55849-176-7 (cloth). \$70.00/£55.95; ISBN 1-55849-177-5 (paper). \$22.95/£18.50

These essays, written by literary scholars, historians and art historians, take a new look at the mass press in nineteenth-century France. Unlike other areas of French nineteenth-century mass culture "the mass press has received surprisingly little systematic scrutiny" (p. 1). De la Motte and Przyblyski attribute this lack of study to the fact that newspapers are viewed by many as vehicles representing a dominant discourse against which various (literary) counter-discourses are established with the intention to subvert the former, a view expressed in Richard Terdiman's *Discourse/Counter-Discourse: The Theory and Practice of Symbolic Resistance in Nineteenth-Century France* (1985). De la Motte and Przyblyski argue that because it has been somewhat taken for granted that the mass press represents a stable, dominant discourse, there has been little motivation among scholars to investigate the press in more detail. Consequently, the essays in *Making the News* aim at doing that.

Until recently, scholars and critics have emphasized the development toward ideological hegemony in nineteenth-century mass-journalism. By contrast, these essays focus on the existing diversity in French journalism from 1830 until the end of the last century. The volume is divided into three major categories which address consumerism, as well as class and gender issues: "The Press and the Politics of Knowledge"; "Readers and Consumers"; and "Engendering the News". The editors remind us that these groupings are subject to permeability. For example, Cheryl Morgan's article on *Les Journal des femmes* addresses not only gender issues but also the important issue of neutralization of the political by the commercial which could have been raised under "Readers and Consumers" (9). Indeed, almost all the essays mention how the political was gradually effaced by the commercial.

In the first essay, Jeremy D. Popkin mentions rightly that "France was ... the country where the modern revolutionary newspaper first appeared" (15), underscoring how important newspapers were as organs for oppositional voices. He emphasizes that news-

papers could be an effective tool in the class and gender struggle. His article focuses on the early years of the July Monarchy when "faith in the transforming possibilities of a transformed press may well have reached its peak" (16). Taking the example of France's second city, Lyon, he demonstrates how periodicals during that period redefined the public sphere of political discourse.

Popkin's article sets the tone for the following essays which, like Lay's fine essay on the rhetorical strategies deployed by the anarchist Emile Pouget in his paper *Le Pere Peinard*, address the class issue; or like Jeannene M. Przyblyski and James Smith Allen's interesting articles which address the equally important gender issue. Przyblyski demonstrates how the mass press "invoked photography as the mode...of objectivity most well-suited, ideologically if not yet technologically, to the requirements of a modern, information-based society" (238). However, would photography be able to represent such figures as the petroleuse who had largely mythical qualities? The author tries to answer this question by focussing on the positioning of female characters in Eugene Appert's composite photographs *Les Crimes de la commune*. While Cheryl Morgan and Mary Louise Roberts focus on the strategies women deployed or had to deploy in order to found journals in the 1830s (*Le Journal des femmes*) and the 1890s (*La Fronde*), James Smith Allen looks at Celine Renooz's autobiography, studying the discursive presence of the press in the personal writings of this woman, who had not only been an assiduous reader of newspapers but also a frequent contributor to this early mass media.

In many ways Terdiman's groundbreaking work remains the theoretical matrix for most contributors. Their findings are judiciously integrated into Terdiman's thoughtful and provocative "Afterword: Reading the News", in which he reaffirms his view that in nineteenth-century France, consumerist mass circulation dailies increasingly controlled the field of journalism, although this "trend toward massification and homogenization of the journalistic field distinctly did not exclude the existence and indeed the flourishing of a variety of dissident or heterodox publications" (355), as demonstrated by the articles published in *Making the News*.

This is an important interdisciplinary study contributing significantly to recent writings on French print culture. Not only does the volume broaden our understanding of the mass press in nineteenth-century France, particularly in respect to the latter's complexity, but it is also, because of the carefully selected illustrations and the skilfully executed book design, an aesthetic pleasure to read.

Elisabeth-Christine Muelsch, Angelo State University, Texas

James P. Danky and Wayne A. Wiegand, eds. *Print Culture in a Diverse America*. Urbana: University of Illinois Press, 1998. (History of Communication Series). x, 291 p. ISBN 0-252-02398-6 (cloth). \$49.95; ISBN 0-252-06699-5 (paper). \$27.95

This volume was awarded the 1999 Carey McWilliams Award for its contribution to multicultural literature and diversity is the keynote of the essays, which originated in a conference held in 1995 at the University of Wisconsin-Madison. The America portrayed here is diverse in ethnic, racial and gender terms, and the

contributors' methods and approaches to "print culture history" vary enormously. There are several fine pieces of scholarship here, and an introduction by Wayne Wiegand which captures lucidly the current scholarly scene, and displays a welcome modesty about the potential of book history in the humanities.

Some contributors attempt to recover the cultural memory of lost or forgotten print associated with such groups as African Americans, women, migrants and immigrants. For other contributors, the printed texts which make the work possible are little more than sources for essays which could as easily appear in a volume on cultural history not oriented to the printed word. This comment is less a criticism than an observation of the degree to which "diversity" describes the wide range of scholarly approaches to an apparently common subject, both within and outside SHARP.

In the section "Deconstructing Forgotten Serials", Rudolph J. Vecoli's interesting essay "The Italian Immigrant Press and the Construction of Social Reality, 1850-1920" explains the difficulties, as well as the potential, of using print to understand past cultures. Vecoli uses theoretical approaches to communication studies to locate the press "as a site of intense ideological struggle for the minds and souls of the immigrants" (p. 19). Norma Fay Green's piece on *Streetwise*, sold by homeless people in Chicago, is about a new kind of print culture in the postmodern world. She observes that "the message was often the symbolic message, more so than the publication being hawked. Through street sales, the buying public came in deliberate contact with the disenfranchised who moved from the periphery and into the limelight, if only momentarily" (35). Yumei Sun's "San Francisco's *Chung Sai Yat Po* and the Transformation of Chinese Consciousness, 1900-1920" is an elegant rebuttal to conventional claims about Chinese isolationism and uses the structure and culture, as well as the content, of the immigrant press to support a complex argument.

In the section "Discovering the Readers: Texts of Class, Race, and Gender" we again encounter examples of relatively unknown materials in print. Lynne M. Adrian's essay "Early Twentieth-Century Hobo Self-Publication" could be paired with Green's, as it bears some intriguing comparisons to the political efforts of urban homeless people many decades later. Race and gender are combined in an absorbing essay by Elizabeth McHenry, "Forgotten Readers: African American Literary Societies and the American Scene" from the 1830s to the 1920s. McHenry stresses "the variety of processes of intellectual production and exchange that have existed within African-American communities — processes through which texts were both created and read" (150). Here the diversity theme is played by noting that, in the context of widespread and deplorable black illiteracy, the literary interests of African Americans who read both collectively and individually are liable to be downplayed. Readership of a different flavour is analysed in Christine Pawley's "Better than Billiards: Reading and the Public Library in Osage, Iowa, 1890-95". She has created a formidable database relating borrowing records to the town census to take the history of reading in America out of large northeastern cities and into a small Midwestern town.

The final section "examines print materials' reconstruction of events" (10). It is difficult, however, to identify Steven Biel's en-

gaging piece on conflicting interpretations of the sinking of the Titanic as a contribution to print culture studies which should somehow unravel and reveal the relationships between writers/readers/publishers and the broader culture in which they do their print thing. If Biel's piece is straight cultural history, Jacqueline Goldsby's "Critical Look at the 1912 Publication of James Weldon Johnson's *Autobiography of an Ex-Colored Man*" is straight literary history. Both have genuine merit, but neither is really about print culture. Elizabeth Davey's "Building a Black Audience in the 1930s: Langston Hughes, Poetry Readings, and the Golden Stair Press" does manage the delicate twist. The author shows how Hughes published special, very cheap pamphlets to be sold at his poetry readings in poor neighbourhoods. Davey demonstrates that "it was readers within these communities — primarily women — who circulated the poems further, lending the booklet, lecturing on the poems and the poets, and reading the poems aloud" (229). This paper shows that the culture of print can be knit into the context of the broader contemporary culture, interweaving the various identities of "diversity".

Leslie Howsam, University of Windsor

Journal of the Printing Historical Society. Number 27, 1998. Edited by Michael Twyman. London: The Printing Historical Society, 1998. 131 p.ill. ISSN 0079-5321. \$37.50

Issued to mark the bicentenary of lithographic printing, this journal includes six essays which extend the study of lithography either by fresh mapping of its spread or through the identification of early applications. In a brief introduction, Michael Twyman reviews the nature of Alois Senefelder's "invention or discovery" of the chemical process of planographic printing during the period 1796 to 1799. In the essays which follow, all six authors cite Twyman's own groundbreaking work published in *Lithography 1800-1850* (1970), *Early Lithographed Books* (1990), and *Early Lithographed Music* (1996). Together they share a focus on lithography as an alternative to intaglio and relief printing, not just by artists and illustrators, but by map makers, missionaries, government officials, job printers, and others.

The two opening essays are described by Twyman as the first definitive accounts in English of the introduction of lithography into the Kingdom of Naples in 1816 and Spain in 1819. In "Patrelli, Müller and the Officio Topografico: The Beginnings of Lithography in Naples" Vladimiro Valerio identifies two rival holders of official privilege to practice the new method: Patrelli, a music publisher, and Müller, a Prussian recruited into the scientific and military Officio Topografico. Soon after their privileges expired, the Litografia Militare emerged as the leading Neapolitan press, producing views, portraits, maps and military plans, genre scenes, and costume plates. Writing about Spain, Jesus a Vega dedicates his article to developments in lithography before 1825, innovations long neglected because in that year the King granted an exclusive privilege to his favourite painter to introduce an unknown art to Spain, thereby obscuring the early work of other artists.

Using a wide range of contemporary sources, Philip J. Weimerskirch builds the case for "The Beginnings of Lithography in America" identifying as the first example a scene by Bass Otis which was published in *The Analectic Magazine* of July 1819.

Other early lithographs illustrated scientific journals in Philadelphia and New York in 1821: natural history plates, a view of a coal mine, a map of coal beds, and a technical drawing. Also dated 1821 is *The Children's Friend Number III*, a book of eight leaves entirely printed by lithography. The most technical paper in this collection is "Lithography for Maps: From Senefelder to Hauslab" in which Ian Mumford discusses the successful application of lithography to government and military mapping. He concludes with an analysis of Franz von Hauslab's experiments in lithographic colour printing in the 1820s, known only from three incomplete copies of his demonstration work.

Two fine essays on India and Indonesia take up Twyman's proposal in *Early Lithographed Books* that, although proper consideration of the topic awaited further research, "lithography was more widely used for book production in the East than the West" (p. 144). In "Calcutta: Birthplace of the Indian Lithographed Book" Graham Shaw contends that, from the sixteenth to the early nineteenth century, typography had no impact on the population of India, being concentrated in European trading centres. Within five years of the introduction of lithography, however, one government and five commercial presses were operating in Calcutta and a series of lithographic firsts had been achieved: books in oriental scripts, medical and botanical works, music, topography, an atlas, and a lithographed periodical. During six months in 1828 the government lithographic press printed 685,000 impressions of forms and circulars. Both Shaw and Ian Proudfoot, in his concluding essay "Lithography at the Crossroads of the East", discuss the significance for Muslim readers of texts written in scribal hand and reproduced by lithography. Proudfoot begins with the first lithographic press in Indonesia, a press added in 1828 to a mission shop already printing English, Malay, and Chinese by letterpress and xylography. Within a year the printer was taking an impression of type on transfer paper, adding Chinese characters by calligraphy, then transferring the text to a lithographic stone for printing.

Valuable both for such careful documentation of early lithographic printing and for broader questions about the spread of new technologies, this collection lacks only a note on the contributors. **Patricia Fleming**, University of Toronto

Bibliography

General

- Paul Benichou, *The Consecration of the Writer, 1750-1830*. Trans. by Mark K. Jensen. Lincoln: University of Nebraska Press, 1999.
- Bernard Cerquiglini, *In Praise of the Variant: A Critical History of Philology*. Trans. by Betsy Wing. Baltimore, Md.: Johns Hopkins University Press, 1999.
- Florence Dupont, *The Invention of Literature: From Greek Intoxication to the Latin Book*. Trans. by Janet Lloyd. Baltimore, Md.: Johns Hopkins University Press, 1999.
- Marc Fumaroli, ed., *Histoire de la Rhétorique Dans l'Europe Moderne, 1450-1950*. Paris: Presses Universitaires de France, 1999.
- Paul J. Griffiths, *Religious Reading: The Place of Reading in the Practice of Religion*. New York, Oxford University Press, 1999.

Paul Needham and Michael Joseph, *Adventure and Art: The First Hundred Years of Printing*. New Brunswick, N.J.: Rutgers University Press, 1999.

Yopie Prins, *Victorian Sappho*. Princeton, N.J.: Princeton University Press, 1999.

Britain

David Weil Baker, *Divulging Utopia: Radical Humanism in Sixteenth-Century England*. Amherst: University of Massachusetts Press, 1999.

Chester W. Topp, *Victorian Yellowbacks & Paperbacks. Vol. IV: Frederick Warne & Co. and Sampson Low & Co.* Denver, Col.: Hermitage Antiquarian Bookshop, 1999.

France

Venita Datta, *Birth of a National Icon: The Literary Avant-garde and the Origins of the Intellectual in France*. Albany: State University of New York Press, 1999.

Dean de la Motte and Jeannene M. Przyblyski, eds., *Making the News: Modernity and the Mass Press in Nineteenth-Century France*. Amherst: University of Massachusetts Press, 1999.

Jean Sgard, ed., *Dictionnaire des Journalistes*. 2 vols. (Dictionnaire de la Presse 1600-1789) Oxford: Voltaire Foundation, 1999.

Francoise Weil, *Livres Interdits, Livres Persecutes, 1720-1770*. Oxford: Voltaire Foundation, 1999.

India

Alexandra Soteriou, *Gift of Conquerors: Hand Papermaking in India*. Hawthorne, N.J.: World Paper, 1999.

Russia

Jonathan A. Becker, *Soviet and Russian Press Coverage of the United States: Press, Politics, and Identity in Transition*. New York: St. Martin's Press, 1999.

United States

Hayden Carruth, *Beside the Shadblow Tree: A Memoir of James Laughlin*. Port Townsend, Wash.: Copper Canyon, 1999.

Scott E. Casper, *Constructing American Lives: Biography and Culture in Nineteenth-Century America*. Chapel Hill: University of North Carolina Press, 1999.

Mary F. Corey, *The World Through a Monocle: 'The New Yorker' at Midcentury*. Cambridge, Mass.: Harvard University Press, 1999.

Martha Cutter, *Unruly Tongue: Identity and Voice in American Women's Writing, 1850-1930*. Jackson: University Press of Mississippi, 1999.

Jay A. Gertzman, *Bookleggers and Smuthounds: The Trade in Erotica, 1920-1940*. Philadelphia: University of Pennsylvania Press, 1999.

Marilyn S. Greenwald, *A Woman of the 'Times': Journalism, Feminism, and the Career of Charlotte Curtis*. Athens: Ohio University Press, 1999.

Michael Korda, *Another Life: A Memoir of Other People*. New York: Random House, 1999.

Kate McCullough, *Regions of Identity: The Construction of America in Women's Fiction, 1885-1914*. Stanford, Calif.: Stanford University Press, 1999.

William S. Reese, *Stamped With a National Character: Nineteenth Century American Color Plate Books*. N.Y.: Grolier Club, 1999.

Annie Tremmel Wilcox, *A Degree of Mastery: A Journey Through Book Arts Apprenticeship*. Minneapolis, Minn.: New Rivers Press, 1999.

In Memoriam

John Curtain (1939-1999)

John Curtain, a member from its inception of the *History of the Book in Australia* Editorial Committee and one of the two people responsible for volume 3 on the period after the Second World War, died on 1 May 1999, less than a month after his sixtieth birthday. He had been fighting cancer, with impressive good humour and serenity, for much longer than most of his colleagues recognized. Apart from his role in planning the part of the 'History' that deals with contemporary and near-contemporary Australia, he had considerable input into the project as a whole. His experience as an editor and publisher was of great importance to a group of people who, for the most part, had spent their careers in academic teaching and research. The professionalism and broad background he brought to running the RMIT course in publishing were equally valuable in somebody setting out on the delicate exercise of capturing the Australian book world since 1945. His voice will be sadly missed in all the future debates and deliberations of the History of the Book in Australia team.

Michael Treadwell (1942-1999)

Michael Treadwell, Professor of English at Trent University, and former Chair of the Department and former Principal of Julian Blackburn College, died suddenly of a heart attack in Peterborough on 24 April 1999. At the time of his death he was on sabbatical and involved in several research projects. These included his work as an Associate Editor of the new *Dictionary of National Biography* and as one of the editors of the volume of

The Cambridge History of the Book in Britain on the eighteenth century. He was one of Trent's earliest employees and a devoted contributor to the university in countless ways through his many years there. He was a valued colleague to members of his department in particular. His death is a sad loss to scholarship.

Sharpend

Hats off to the organisers of this year's conference, who continued the Sharp tradition of offering intellectually stimulating days in congenial settings. Madison proved the ideal setting from which to launch some of the important initiatives reported in this issue. At the conference it was also announced that Patrick Leary would be stepping down as Recording Secretary to make way for Leon Jackson, whose first tasks included compiling the report on Sharp99 that features as our cover story. We welcome Leon and look forward to his proving a worthy successor to his predecessor. Patrick will remain active as our online coordinator, as well as keeping us informed of new web developments through his Webwatch column, a fine example of which is featured in this issue. On a more sombre note, when I set up an In Memoriam column last issue, I did not wish for it to become a regular feature. Unfortunately, Sharpists will be saddened to see its appearance again, recording further losses in the ranks of book history scholars.

Some interesting material from France just received that may be of use to readers. The October 1998 issue of *Revue Francaise D'Etudes Americaines* features several articles in English on recent American book publishing, distribution and circulation history. Further information is available from its guest editor Claire Bruyere at Universite Paris 7-Denis Diderot, 10, Rue Charles V, 75004 Paris. And the most recent issue (15: 1999) of *Interfaces: Image Texte Langage*, features several pieces on British book production and illustrated books. Copies can be ordered from Michel Baridon, Centre Image/Texte/Lanage, Faculte de langues et Communication, 2 Boulevard Gabriel, 21000 Dijon (France).

Begin your membership in SHARP, and you will receive the annual *Book History*, *SHARP News* and the *SHARP Membership and Periodicals Directory*, which is published each summer. Students and unwaged can opt for a rate that does not include a subscription to *Book History*. We accept Visa, MasterCard or cheques in American or British currency, made out to SHARP. Send this form to Barbara A. Brannon, Sharp Membership Secretary, Wesleyan College, 4760 Forsyth Road, Macon, GA 31210-4462, USA.

Students and Unwaged

Name: _____ Cheque enclosed US/Canada: \$35.00 \$15
 Visa Britain: £25.00 £10
 Address: _____ MasterCard Elsewhere: \$40.00 \$20

Cardholder's Name

Institution: _____ Card Number _____ Exp.date _____
 Email: _____
 Research interests: _____ Signature _____

I am donating _____ to the SHARP Endowment Fund. Check here if you wish your gift to remain anonymous:
 Check if you prefer **not** to be included in the SHARP directory and SHARP mailing lists:

