

## SHARP News

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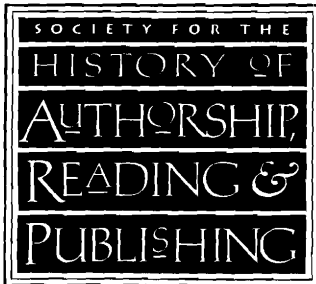
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# SHARP NEWS

Volume 10, Number 2

Spring 2001

## GUEST COMMENT

### Post-Colonial Reflections on the Late Victorian Fiction Business

Elizabeth Morrison  
Hawthorn, Victoria, Australia

Australia's 2001 Centenary of Federation celebrations are being conducted without excited popular involvement, which is perhaps not surprising considering the backwash of Sydney Olympics euphoria and Y2K hype and the bicentennial burnout following an outbreak of Australianism around the 1988 commemoration of the start of antipodean British settlement. Nevertheless, the Federation Centenary is an occasion for significant Australian historical stocktaking — not only because on 1 January 1901 six Australian colonies became one nation but also because, just three weeks later and before the fanfare had finished, there came the laments and eulogies to mark the end of the life and reign of Queen Victoria. This conjunction of the formal ending of colonial rule and of the Victorian era is a reminder that the history of print culture in white settler Australia would be thin indeed without its shaping British context. Conversely, as I hope to show in surveying some recent Australian research into late nineteenth-century fiction publishing, there are aspects of authorship, reading and publishing down under that are important for the history of the book in Britain.

Historians of the book in Australia often collect and analyze empirical data within a two-stage model comprising nineteenth-century dependent colonial status with no Australian literature or publishing to speak of, succeeded by a twentieth-century independent Australian nation with its own literature and publishers. But it was never quite so simple. Historian Luke Trainor from Christchurch, New Zealand, offers a useful theoretical formulation that applies post-colonial concepts of cultural imperialism to

publishing history, in line with Edward Said's plea in *Culture and Imperialism* (1993) for literary and cultural critics to study colonizer and colonized together, the intertwined stories of metropolis and colonies thus making for a history both more inclusive and more dynamic. Trainor may also be seen as drawing on his researched and developed understanding of the complicated strands of Anglo-Australian identity as explored in his *British Imperialism and Australian Nationalism* (1994). His formulation in relation to the book trade appears in two articles published in the *Bibliographical Society of Australia and New Zealand (BSANZ) Bulletin*. It should be stressed that at present, and with the cessation of the promising *Publishing Studies* in 1999 after the untimely death of its founder and editor John Curtain, the quarterly *BSANZ Bulletin* is the best ongoing source of articles about Australian book trade history. Since 1993 there have been many articles bearing on Anglo-Australian fiction of the late Victorian period. In 1996 Trainor's "British Publishers and Cultural Imperialism" appeared, and in 1997 his "Imperialism, Commerce and Copyright." Based on conference papers, both look at the period 1870 to 1930 when, he claims, Australasia (Australia and New Zealand) comprised the largest single market for the British book trade, a market which was cultivated by the British through a structure of local branches and representatives, through fashioning an appropriate product, the colonial edition, through imperial copyright law and, finally, through restrictive agreements with American publishers.

One of these factors seen to be contributing to this huge export market is researched in depth and detail by Graeme Johanson in his just published *A Study of Colonial Editions in Australia, 1843–1972*, based on his Ph.D. thesis.<sup>1</sup> Johanson teaches library and information studies at Monash University, Melbourne where, from 1976 to

1988 and under the library school's founding professor Jean Whyte, book history flourished. Now it is mainly IT, but some benefits from the Whyte years remain, such as the large collection of colonial editions in the Monash Library to which Johanson had access. Defined by him as a "British book produced for the colonies" (Trainor calls it a "cheap run-on"), the colonial edition was more often than not a novel. Colonial editions first manifested in Murray's Home and Colonial Library series, issued 1843–1849. Such publishing arrangements really took off, however, in the late 1880s, most spectacularly with Macmillan's Colonial Library, and for many years accounted for most of the British books exported to Australia. Particularly useful for British book historians is Johanson's use of the annual Board of Trade figures published in *British Parliamentary Papers* to quantify these exports and display them graphically. His identification and discussion of the main colonial series will likely be relevant and useful for book historians in other parts of the former Empire, while his uncovering of how the local (Australian) book trade not only adapted to the imperial conditions but could often turn them to its own advantage cautions against severely simplistic readings of cultural imperialism.

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## SHARP NEWS

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That a good many of the novels issued in colonial editions and sold in the Australian colonies were stories of Australian life may well be taken as evidence of an emerging body of Australian literature and a developing local taste for it. But that is only a small part of the big picture. As we have seen, the British products exported to the Australian colonies included a quantity of books. In turn, the primary materials that the colonies provided for home manufacture were not only the obvious substances — wool, meat, minerals — but also less tangible cultural matter, such as copy for the production of imperial fiction. As cultural historians have discussed and general historian Norman Davies expounds in *The Isles* (1999), the rhetoric of empire, including the literary imaginings of life on remote frontiers, was an integral part of the imperialist enterprise. Thus, it is argued, the dominance in late Victorian times and at the apogee of imperial expansion, of the adventure novel and of stories set beyond the Isles. In a standard bibliography of Australian literature there are entries for more than 300 novels about Australian life that were published in London during the later decades of the nineteenth century, representing some 100 authors. While London publication was the goal of many an aspiring colonial writer, these figures do not, however, bear witness to a superabundance of successful novelists down under (in fact, as readers' reports in the Macmillan archives can show, there were many who tried and failed). While some fiction copy crossed the seas (discussed further below), much was written and supplied on the spot, as it were. Many of the authors of these novels seen to belong to the corpus of Australian colonial literature also inhabit John Sutherland's pantheon of Victorian fiction writers. These include visitors such as Henry Kingsley and Anthony Trollope who each wrote two novels of Australia; sometime residents such as Francis Adams, Louis Becke the South Sea story-writer, Guy Boothby the creator of Dr. Nikola, Jessie Couvreur who wrote as "Tasma," Benjamin Farjeon, Nat Gould of racing tale fame, Ernest Hornung the creator of Raffles, and Rosa Praed. Then there were the more-or-less permanently settled colonists such as Rolf Boldrewood, Ada Cambridge and Marcus Clarke. While some others are now just names, there are many

authors whom Sutherland does not single out but who may be similarly classified as neither British nor Australian but as visitors, temporary residents or permanent colonists. As a component of imperial fiction, the London-published Australian colonial titles are indubitably part of the Victorian fiction business, and the particular circumstances of their production are worth a look.

While literary biographies and reference books can serve to introduce such investigation, they generally deal with a novelist's life, literary work and reputation and, although referring incidentally to publishing circumstances, do not focus on and scrutinize author-publisher relations or a novel's publishing history. Substantive work in the area of colonial literary production is coming from scholarly editing projects, which entail original and probing research into the history of composition, production and reception of designated titles, the results being incorporated into lengthy introductions as well as informing the textual editing. Proclaiming itself "the first series of critical editions of major works of the nation's literature," among its wide range of forms and periods the Academy Editions of Australian Literature includes the accepted classics of colonial fiction, Henry Kingsley's *The Recollections of Geoffrey Hamlyn* (published 1996), Marcus Clarke's *His Natural Life* and Rolf Boldrewood's *Robbery Under Arms* (these both forthcoming), and Catherine Martin's hitherto uncanonized *An Australian Girl* (also in the pipeline). Unconstrained by questions of canonicity but no less scholarly in aim and execution, the Colonial Texts Series, which began issuing titles in 1988 (the bicentennial year!), comprises works of nineteenth-century fiction chosen "for their power to communicate a fuller and richer understanding of Australia's colonial culture than is otherwise available." The series includes novels by the well-recognized authors Cambridge, Couvreur and Martin and the lesser-known Louisa Atkinson, Ernest Favenc, N. W. Swan and Mary Vidal. The General Editor of both series is Paul Eggert, who is Director of the Australian Scholarly Editions Centre and teaches in the School of English at the Australian Defence Force Academy in Canberra, while the editors of individual volumes are widely dispersed through Australia. The research associated with these and similar endeavors can

contribute new insights into the late nineteenth-century operations of certain London publishing houses — Bentley, Heinemann, Macmillan, and numerous others.

Considered collectively, the London-published late nineteenth-century Australian novels being republished as scholarly editions fit a typical pattern of publication — in London three-decker (at least into the early 1890s) to single volume to cheap reprints often accompanied by newspaper and/or periodical serialization and sometimes also by American and Continental European editions. But there were differences. Some had been serialized in the Australian press years before London publication (instead of book proofs being used as setting copy for more or less concurrent serial issue), and the texts were, as correspondence in the Bentley and other publishers' archives attests, sent as paste-ups of clipped installments. The degree of authorial control thereafter was far less than as outlined in Allan Dooley's *Author and Printer in Victorian England* (1992). If accepted, texts might then be edited quite considerably without reference to the authors who, subject to the tyranny of distance, also were given no opportunity to see proofs (the consequent variance between original Australian serial and subsequent English book texts being cause now for the critical editing!). In many cases the London publishers, rather than the authors, arranged for American and European editions as well as for English and Scottish serializations. It was probably a sense of powerlessness that drove Ada Cambridge in 1892 to engage A. P. Watt as her literary agent, after Kipling had recommended him during Kipling's visit to Melbourne in 1891. She had written mainly for Australian newspapers from 1872 to 1889 until her success with the Heinemann edition of *A Marked Man* in 1890 established her, she said, as a "British author [and] no longer an Australian one in the press sense."

Noted by Johanson, but not dealt with in detail by him, London publishers not infrequently joined with Australian book trade businesses in issuing colonial editions: thus Bentley in 1885 with George Robertson to reissue Marcus Clarke's convict novel; and Heinemann in 1891 with E. A. Petherick to bring out Cambridge's *A Marked Man* and with Melville, Mullen & Slade *The Three Miss Kings*. Robertson and Melville, Mullen &

Slade were both Melbourne booksellers, the former also the only publisher of any size in the Australian colonies, the latter also a lending library (known as "The Mudie's of Melbourne" and the subject of Wallace Kirsop's paper given at the 2000 Annual Seminar on the History of the British Book Trade). Based in London, with branches in Australian colonial cities, Petherick ran the Colonial Booksellers' Agency and, by arrangement with the primary publishers, from 1889–1894 brought out the Favourite and Approved Authors colonial editions series. As case studies, some of the scholarly edition stories are little by little shedding more light on the actual procedures and finances of joint publishing arrangements. That the research associated with scholarly editing projects is modifying received versions of Australian colonial literary history may be detected in Elizabeth Webby's *The Cambridge Companion to Australian Literature* (2000). However, too often Australian literary studies, book history and bibliography tend to privilege fiction texts published between the covers of books at the expense of publication in periodicals to an extent that does a disservice to the flourishing literary culture of the colonial period. This is particularly true in relation to the late nineteenth-century serialization of fiction in newspapers. Elsewhere I have described general features of this prevalent phenomenon: the mix of local Australian offerings and imported novels; the range from quality and bestseller to pulp fiction; the conditions from sole rights to wide syndication; the provenance from individual authors to publishers to literary agents and to syndicating bureaus; and the physical form in which the copy was procured — ranging from proof sheets to stereotype plates to part-printed sheets to complete "supplements."<sup>2</sup> As yet, however, few details of the complex jigsaw have been put together. It is not possible to contribute an equivalent Australian dimension to the British serial fiction research published by Michael Turner some decades ago and apparently added to by Graham Law in his *Serializing Fiction in the Victorian Press*, published late 2000, and to the American angle presented by Charles Johanningsmeier in *Fiction and the American Literary Marketplace* (1997). As a phenomenon of international reach, fiction serialization has large economic and cultural implica-

tions yet to be explored. While providing some theoretical direction for comprehending fiction commodification, it is a limitation of Norman Feltes' *Literary Capital and the Late Victorian Novel* (1993) that it makes no reference either to serialization or to offshore dealings, although it uses Walter Besant and Hall Caine, both internationally serialized and acclaimed late Victorian authors, as case studies.

One piece of recent Australian research has, however, broken some new ground in the area of mass market fiction — not the triple-decker bestsellers but the unremarkable romances turned out primarily or solely for syndicated serialization. Toni Johnson-Woods (known to SHARPists for a conference paper in 1996 on the serializing of M. E. Braddon down under) teaches in the Department of English at the University of Queensland where she recently completed her Ph.D. thesis about the long-running Australian popular miscellany, the *Australian Journal* (1865-1962).<sup>3</sup> This periodical was founded ostensibly to foster local writing, but in fact for much of the nineteenth century almost half the novels published in it were from imported copy, many of the titles having previously appeared in the *New York Ledger*, which, along with the *London Journal*, Johnson-Woods shows to have been a model for the *Journal*. The authors include Sylvanus Cobb Jr., Eliza Dupuy, Harriet Lewis, Leon Lewis, Alfred Rochefort, all writers whose serial fiction was widely syndicated among smaller country and suburban papers throughout the Australian colonies. While Johnson-Woods does not investigate questions of provenance and syndication, being more concerned with assessing the significance of the Australian fiction component of the *Australian Journal*, she certainly opens up a new line of enquiry and one to be pursued, perhaps, through the papers of Robert Bonner (publisher of the *Ledger*) held in the New York Public Library.

While the primary sources for research into serialization of imported and local fiction are the files of newspapers and magazines, the time-consuming scrutiny of which may be repaid by the tiny but vital clues encountered, author and title indexes to the serial fiction are critical for narrowing the field and focus and thus making projects viable. Hitherto, while there has been much such activity in Australia, it has mostly been

uncoordinated. Promise of coordinated Internet access to a large number of separate indexes is offered by the projected Gateway being developed for the AUSTLIT database maintained by the Australian Defence Force Academy library. If this comes to pass, access will be provided to listings of the Australian literary contents of numerous (but by no means all) nineteenth-century Australian newspapers and magazines. But the Gateway would have nothing to offer relevant to the study of Besant or Braddon or Caine or countless other British novelists serialized down under and thus be of very little help in tracing individual arrangements, let alone arriving at some understanding of the scope and implications of the serial fiction copy export trade and its eventual consumption. The few examples of comprehensive nineteenth-century serial fiction indexes (that is, not restricted to Australian novels) include mine to the *Melbourne Age*, published in the *Book Trade History Group Newsletter* for March 1992 and Johnson-Woods' yet-to-be published one to a score or more major newspapers and magazines.

As attested by the activities of the Australasian Victorian Studies Association (AVSA), Victorian Studies has a lively following in this part of the world. Another indication of this are the Victorian Fiction Research Guides from the Department of English at the University of Queensland. Some guides are author bibliographies — Jessie Fothergill, Edmund Yates, Margaret Oliphant, and many more. Most of them, whether intentionally or not but in any case disappointingly, do not list Australian serializations, though undoubtedly these occurred. Those for the Anglo-Australian writers Francis Adams and Rosa Praed are welcome and useful exceptions. Some guides are indexes to the fiction in certain English periodicals — *Belgravia*, *Cassell's*, *Pall Mall Magazine*, and more, and one is edifyingly surprised sometimes to come across writing by an Australian author. Forthcoming in the series is Graham Law's index to the fiction in the *Illustrated London News* and *The Graphic*. As serialization arrangements between *The Graphic* and certain Australian newspapers are known of, this particular guide may well provide important leads for serial fiction research here, and perhaps also for any interested researchers in Canada and New Zealand.

For investigating the Australian colonial component of the late Victorian fiction business, the Chadwyck-Healey microfilms of publishers' archives are a godsend to cash-strapped antipodean researchers. Another tool of great value is Nan Albinski's guide to sources held in North America.<sup>4</sup> Its primary listing of Australian authors, publishers and agents includes entries for all major Australian colonial novelists and points to relevant archival material: publishers' business records, correspondence, photos, manuscripts, etc. Especially valuable are the links to the contents of the A. P. Watt archives at the New York Public Library and the University of North Carolina, which had already been mined by Canadian bibliographer and publishing historian Elaine Zinkhan, who researches the overseas publication of selected classic Australian authors. She used them to effect in relation to Ada Cambridge, as witnessed in a *BSANZ Bulletin* article in 1993. She has also used them to speak and publish about Henry Lawson, that turn of the century Australian icon seen as belonging to the period of literary nationalism that supplanted the colonial writers and spoke through brand new Australian publishing outlets. But Lawson was also subject to British opportunities and constraints, both before and after 1901. In some respects that date is an artificial historical marker, for dominant Anglo-Australian structures and mechanisms were to persist at least until 1914, and were still forces to be reckoned with until well after World War II. However, that is another story, and one on which in due course the projected three-volume *A History of the Book in Australia* will have much to say.

#### NOTES

<sup>1</sup>Graeme Johanson, *A Study of Colonial Editions in Australia, 1843–1972*. Wellington, NZ: Elibank Press, 2000. (Sources for the History of the Book in Australia, no. 2.)

<sup>2</sup>Elizabeth Morrison, "Serial Fiction in Australian Colonial Newspapers," in *Literature in the Marketplace*, ed. John O. Jordan & Robert L. Patten. Cambridge & New York: Cambridge University Press, 1995, pp. 306–24.

<sup>3</sup>Toni Johnson-Woods, "Beyond Ephemera: The *Australian Journal* (1865–1962) as Fiction Publisher." Ph.D. Thesis, University of Queensland, 1999.

<sup>4</sup>Nan Bowman Albinski, *Australian Literary Manuscripts in North American Libraries: A Guide*. Canberra: Australian Scholarly Editions Centre and National Library of Australia, 1997.

### LETTERS

To the Editor:

The Guest Comment on *Smilla* in *SHARP News* Vol. 10, No. 1 was very interesting, but I am not sure that the different treatment in the British and American English translations supports the commentary that follows. Since the translation published by the British Harvill Press was "the text the way Høeg and his Danish publisher wanted it," it is not just a translation, it is also in a sense a second edition revised by the author. The dropping of the reference to "British commandos going to Indonesia" was not, I would guess, primarily related to the question of its translation. Despite the statement that "We may only speculate about the reason for it being made," a letter to the author or publisher might have produced some illumination. One possibility is that they felt that the observation would produce adverse reactions from oversensitive British readers. More probable, perhaps, is the possibility that, in reconsidering *Smilla*'s train of thought, it occurred to them that these particular French and British parallels were not the best examples of Europe continuing to "empty out its sewers into the colonies," and also that something had gone badly wrong with the geography of these references. So far as I am aware, the Foreign Legion was never sent to Korea: at the time of the Korean War it was extremely busy in Indochina, up to the final battle of Dien Bien Phu. Nor can I think of an example of British commandos being sent to Indonesia sometime before *Smilla* was published in 1992, but that may just be a failure of memory on my part. If the Korean reference was retained in the French translation, I am surprised that it has not been questioned.

In any case, military interventions, however dubious they may seem, are hardly analogous to the former widespread European practice of using colonies as dumping grounds for undesirables. In short, I am suggesting that reviewing the text of *Smilla* may have created an opportunity for

rectifying some faulty drafting in the original. That is the sort of correction process that happens all the time in publishing regardless of translations, e.g., when an American edition or a paperback edition of a British hardback is being prepared, and I question whether the *Smilla* example is all that resonant for translation studies.

Angus Fraser

Kew, Surrey, England

## RESOURCES

*The following two research tools-in-progress will be discussed at the SHARP conference in July*

### From London to St. Louis: the Contents of Eighteenth-Century Periodicals

Submitted by James E. Tierney  
University of Missouri-St. Louis

Any serious scholar of early modern British history and culture would warmly welcome an index to the contents of the age's periodicals. This vast resource of information reflects the entire spectrum of contemporary culture — politics, religion, social customs, science, medicine, business, literature, theater, the arts, even culinary recipes.

Yet, this immense body of information, still extant in runs of more than a thousand titles, remains largely untapped because of its inherent difficulty of access. No tool exists to guide scholars to the subject of their interest in these hundreds of thousands of pages. Even that marvelous modern achievement the *English Short-Title Catalogue* is mute on the subject: the ESTC can tell us where to find the periodicals, but it does not tell us what is in them. Indeed the original publishers of some of the more popular, long-running publications periodically issued indexes, and some modern scholars have provided the same for a smattering of titles. However, the vast majority of these publications remain uncharted. Anyone wishing to trace a subject through these periodicals must wade through them, page-by-page, regularly a frustrating task because of the sheer bulk of material.

To address this regrettable situation, three visionary scholars of the last century undertook the mammoth task of producing this much-needed index to the contents of

pre-1800 periodicals. In the mid-1950s, William Sutherland, Jr., and Stewart Powell launched the effort at the University of Texas at Austin. Supplementing the University's own serial holdings, Sutherland and Powell collected microfilms of periodicals from American and British libraries, splicing broken runs where necessary; compiled a thesaurus of eighteenth-century terms to use as a control language; produced preformatted cards for the indexing process; commissioned the writing of a main frame computer program for the database; made presentations of their plans at a few annual meetings of the Modern Language Association, where volunteer indexers were enlisted; and, when all was ready, posted microfilms and indexing materials to their volunteer indexers across the country.

At first, the project seemed to go well. In fact, if I remember correctly from my visit with Sutherland in Austin many years later, an index for periodicals from 1701 had been completed and entered into the database. However, in time, forces beyond Sutherland and Powell's control took their toll on the volunteers and ultimately caused the project's demise. The young indexers soon realized that time spent indexing periodicals lead to little academic advancement or reputation, and they began to put their priorities in order. Remote from their far-flung indexers, the project directors could do little to influence the waning interest of their workers.

The century's second effort to produce a periodical index had actually been the first. This project was the brainchild of the eminent scholar/collector James M. Osborn, of Yale (whose rare book and manuscript collection would later become a major wing of the Beinecke Library at Yale). In the mid-1930s, Osborn hired a handful of young British scholars to index periodicals both in the British Library and in the Bodleian Library at Oxford, the two largest UK repositories of pre-1800 periodicals. Osborn selected the list of titles to be indexed, instructed his indexers in the process, supplied preformatted index cards, and the project was launched.

Some extant materials auxiliary to the project provide interesting asides on the work. For instance, the card file Osborn had created by cutting entries from a copy of the five-volume *Union List of Serials in the*

*Libraries of the United States and Canada* reveals the broad scope Osborn envisioned for the project. Additionally, Osborn's extant correspondence with his indexers (although containing few of his own letters) allows a vague tracing of the project's development as it faced various hurdles in the indexing process. Here also are found accounts of work schedules, wages owed the indexers, apologies for protracted illnesses that held up progress, even some backbiting on the part of one indexer who denigrated the work habits of another.

The indexing process required indexers to read every page of each periodical, and for each subject on a page, fill out a preformatted 4" x 6" index card by hand. These cards recorded data for seven fields: subject, author, reprint data, title of periodical, date, page reference, and the location of the copy of the periodical indexed. In pre-computer days, of course, Osborn's index was slated for hard copy publication, and consequently the indexers also created elaborate webs of cross reference cards for each individual index.

When World War II broke out and the project was perforce concluded, this handful of British indexers had produced indexes for well over two hundred periodicals. The cards were shipped to Yale, each individual periodical index packed in cardboard boxes—the size of shoe boxes. With the shipping, however, comes the tragic part of the story. Years later, Osborn told this writer that many of the indexes went to the bottom of the Atlantic while en route to Yale, the victim of German torpedoes. At Yale, half of the surviving indexes were eventually integrated into a single alphabetical order. However, this work was soon discontinued, perhaps because, as Osborn also told me, the Internal Revenue Service had disallowed the deduction he had claimed for financing the project.

The remnants of Osborn's dream lay untouched for almost thirty years in, as he liked to call it, "the bowels of the Beinecke." At this point, the fate of the project was to take a most unexpected turn. Knowing my work with periodicals, Osborn offered the entire collection if I would do something with it. Shortly after his death within the next year, a friend and I packed the 80,000 index cards into his van and headed down Route 70 to St. Louis, where, ever since, the collection has been lodged in heavy file-card cabinets in my home office.

For better than twenty years, as time and funding have allowed, I have been trying to turn these cards into the periodical index Jim Osborn had envisioned. Without a register of the existing collection, the first major task was to inventory the collection of cards, half of which were still in their original wrappings as shipped from England in the 1930s. The inventory showed complete indexes to full runs of 136 periodicals, almost complete indexes to another 20 titles, and very fragmented coverage of the remaining 49 titles. Although, from the outset, my own intention had been to supplement Osborn's indexes by indexing all surviving British periodicals from the age, practicality required that the first stage of the project be limited to the 136 complete indexes and the completion of the twenty near-complete indexes.

At that point, two other phenomena making an impact on the academic world prompted major enhancements to both the content and the mode of future publication of the index. Computerization of the index and delivery of the data on individual desktops had become a real possibility. What is more, this new electronic mode was not limited to the restrictions of the printed page: the entire database could be searched for any subject instantaneously. Although the workload would be considerably increased by making the transition to electronic mode, an affirmative decision was inevitable.

Second, about that time, a new scholarly interest in publishing history had begun to emerge. New societies, journals, and academic programs concerned with every facet of publishing history had begun to spring into existence. It seemed irresponsible to produce an index to one of the principal media in the history of publishing without taking this burgeoning scholarly interest into account. Consequently, the next major transition in the Osborn index was to elaborate its simple, seven-field records into much larger records that accounted for such data as the names of editors, the names and addresses of periodical publishers and printers, and bibliographical accounts of periodicals, including their days and frequency of publication and their price.

The history of the project since it has been in St. Louis has been one of evolution, but one too complex to detail in this space. The project was begun on a mainframe

computer, was transferred to a PC, and has passed through a succession of software database programs over the years. The processing of Osborn cards for entry into the database has likewise become complex and time-consuming, primarily because it involves rereading the original periodical texts in order to verify and supplement Osborn's data.

Perhaps it is enough for present purposes to say that currently indexes to 69 periodicals (in various stages of completion) have been keyed into a Microsoft ACCESS database, a user friendly interface installed for searching, and the entire database written to a CD-ROM. Much more needs to be done to complete the first stage of the project (indexes for 156 periodicals), but I am happy to report that all the systems are in place, and a working product has been produced. Now, major funding is needed to bring the index to full realization.

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### The Spector Project: A Hypermedia Research Archive of Eighteenth-Century Periodicals

Submitted by Joseph Chaves  
Rutgers University

The Spector Project is an interactive hypermedia environment for the study of *The Tatler* (1709-1711), *The Spectator* (1711-1714) and the eighteenth-century periodical in general. The project was born of a collaborative effort led by several Rutgers University groups and organizations: the Center for Electronic Texts in the Humanities, the Group for Transatlantic Studies, and the Council for Literatures and Languages.

The usefulness of a web-based environment for the study of eighteenth-century periodicals clustered around *The Tatler* and *The Spectator* inheres both in their innovative character and their immense influence. The format, style, and even the content of these periodicals were immediately and closely imitated in hundreds of periodicals in Europe and the Americas. The Spector Project will allow users to compare imitated and imitating formats and passages of text through the means of hyperlinks. A footnote will appear, for example, in the text of Marivaux's *Le Spectateur français* or Eliza Haywood's *The Female Spectator*, and the user will click on it to bring up the passage in *The*

*Spectator* from which it derives. The archive will be coded to enable users to study the format and typography of all of these periodicals by accessing digitized image files. Users will be able to conduct complex structured searches of this large corpus, and to access critical materials that elucidate the works and the contexts of their production and reception.

Ultimately, The Spector Project will function not only as a research instrument, but also as tool for teaching, especially at the graduate level. While there are a few editions of eighteenth-century periodicals on-line and in CD-ROM format, none have linked multiple periodicals together for the purpose of studying their complex interrelation. And the limits imposed on the study of these periodicals through reprint editions and even through primary documents are extensive. Reprint editions, including the definitive edition of *The Spectator*, are often hardcover, multi-volume series, and are often out-of-print, so they are rarely owned by scholars. And book editions of periodicals are limited in precisely those ways that inhibit the most interesting aspects of the scholarly work currently being done on them. Since very few are facsimile editions, they do not reproduce the periodicals' format or typography, and they exclude elements of the originals (such as advertisements) regarded as extra-textual.

Moreover, the kind of editorial apparatus that is possible in a book is imperfect for demonstrating the level of imitation and appropriation that takes place between the periodicals of Addison and Steele and those periodicals that follow. Scholars studying original documents of eighteenth-century periodicals (and particularly those scholars working in national traditions other than English) may not be aware, for example, that a given passage imitates and alters a passage from *The Spectator*, and, of course, will not have the guidance of an editorial apparatus. This last point is particularly important, as the reprinting of periodical essays in modern editions lags far behind scholarly interest in the periodical. Even in scholarly editions, footnotes are limited in their capacity to document the passages imitating Addison and Steele beyond reproducing a few lines of *The Tatler* or *The Spectator*. Our site will assuage all of these difficulties.

The database is drawn from Henry Morley's 1891 edition of *The Spectator* (since

its copyright has lapsed), and includes Morley's footnotes. The site is coded in XHTML, runs javascript for the pop-up notes, and has a search engine to allow complex searches. The project runs on a Linux server in the Center for Electronic Texts for the Humanities at the Alexander Library of Rutgers University.

We are developing an advisory board of literary scholars, cultural historians, and library personnel, from Rutgers and elsewhere, in order to discuss the challenging questions that the project raises, and to begin the editing of sections devoted to periodicals other than *The Tatler* and *The Spectator*. We hope to enter into further dialogue with scholars beyond Rutgers through our listserv. We invite interested scholars to contact us:

E-mail: [spectator@harvest.rutgers.edu](mailto:spectator@harvest.rutgers.edu)

Website: <http://harvest.rutgers.edu/projects/spectator>

## CALLS FOR PAPERS

### Study Meeting on the City and the Book

*Location:* Florence, Italy  
*Dates:* 30 May - 1 June 2001  
*Deadline:* 15 April 2001

The first of three International Study Meetings on the City and the Book concentrates on the great European Bibles, the Silver and Gold Codices in Sweden, the Lindisfarne and Lichfield Gospels in England, the Book of Kells in Ireland, the Bible in Icelandic, now returned to Iceland from Denmark, and the Codex Amiatinus in the Laurentian Library, Florence, and on the pilgrim monks and even Vikings who transported them. We welcome also papers on Europe's adoption of the Hebrew Scriptures, on Egeria, on Jerome, Paula and Eustochium, on the shaping of our culture by the alphabet and the book.

The first year's conference will be held in the Certosa, just outside Florence, following its inauguration in the Sala dei Cinquecento of the Palazzo Vecchio. An excursion is planned to the hermitages of two medieval Irish pilgrims beyond Fiesole. The following years will include excursions to Vallombrosa, Bellosguardo, etc.

The meeting in 2002 will concentrate on the great illuminated European manuscripts

such as those of Hildegard of Bingen, Alfonso el Sabio, Brunetto Latino, Dante Alighieri, Birgitta of Sweden, and Christine de Pizan. An exhibition is planned for 2002 of the illuminated manuscripts in the Biblioteca Riccardiana, such as Lucca's Hildegard von Bingen. This exhibition will also include non-illustrated works such as the Riccardian's Marguerite Porete, Arezzo's Egeria, as well as Siena's Birgitta of Sweden, illuminated Revelaciones, translated into Italian by Catherine of Siena's disciple, Cristofano di Gano.

The meeting in 2003 will focus on the printed books concerning Florence or written here, such as John Milton, *Paradise Lost*, Elizabeth Barrett Browning, *Casa Guidi Windows* and *Aurora Leigh*, Robert Browning, *The Ring and the Book*, and Fyodor Dostoevsky, *The Idiot*.

Sponsors include the Biblioteca Nazionale, the Biblioteca Laurenziana, the Biblioteca Riccardiana, and S.I.S.M.E.L. of the University of Florence.

Julia Bolton Holloway  
Biblioteca Fioretta Mazzei  
Piazzale Donatello 38, 50132 Florence Italy  
E-mail: [juliana@tin.it](mailto:juliana@tin.it)  
Websites: [www.umilta.net](http://www.umilta.net)  
City and Book Congresses, 2001-2003:  
[www.umilta.net/congress.html](http://www.umilta.net/congress.html)

### Facts and Fictions: Ireland and the Novel in the Nineteenth Century

*Location:* Centre for Editorial and Intertextual Research, Cardiff University  
*Dates:* 14-16 September 2001  
*Deadline:* 27 April 2001

What was the relationship between the emerging national cultures of Britain and Ireland and the increasingly institutionalized form of the novel in the nineteenth century?

This conference invites papers which, rather than regarding "Ireland," "Britain" or "the novel" as stable objects of knowledge, will locate ideas of nationality within the multiple contexts determining how fictions were written, read and distributed in the nineteenth century.

Our aim is to interrogate the concept of the "Irish novel" through an exploration of the meanings of "Ireland" in nineteenth-century British and Irish writing. In the

process, we hope to open up what is often a narrowly conceived list of Irish texts and authors to recent research in areas such as bibliography and book production, cultural and social history, feminist studies of reading and reception, and the new British history.

Questions to be addressed might include:

- To what extent and why has the Irish novel become synonymous with the national tale of Ireland?
- How important is Ireland in the Irish novel? Or in the British novel? What is gained — or lost — by placing the work of Irish novelists in relation to British and/or European literary and intellectual traditions?
- How is a novel constituted as Irish? Through character, setting, authorial identity? Is there another way?
- What difference has been made by the recovery through bibliographic research of hitherto obscure or unavailable novels relating to Ireland?
- Irish novelists and British publishing industry: do London and the metropolitan publishing scene dominate the relationship between Ireland and the novel? What about connections with Scotland and Wales?
- What part does Ireland play in British nineteenth-century fiction? What factors made Ireland (as opposed to, or perhaps in conjunction with, other parts of the British empire) available for representation in the British novel?
- What is the history of British novels in Ireland?
- How much interaction was there between Irish and British novelists and their texts (e.g., Charles Dickens's reading tours of Ireland, Thackeray's travels, Trollope's residence in Ireland)?
- Scenes of reading: what difference does the study of reviews, readers and reception history make?
- Where do novels stand in relation to other kinds of writing (e.g., pamphlets, newspapers, biographies, popular histories)?

Full details available on our website. Please send abstracts (200 words maximum) to:

Jacqueline Belanger  
Centre for Editorial & Intertextual Research  
PO Box 94, Cardiff University  
Wales CF10 3XB UK



Telephone: +44 (0) 29 2087 6339  
 Fax: +44 (0) 29 2087 4502  
 E-mail: BelangerJ@cardiff.ac.uk  
 Website: www.cf.ac.uk/encap/ceir/facts

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### Printing History: New Criteria

Location: Reading, UK  
 Dates: 11 January 2002  
 Deadline: 1 June 2001

The Printing Historical Society and the Department of Typography & Graphic Communication will host a one-day conference on the theme of the future of printing history. The Society hopes to open a debate about its commitment to the many and varied recent developments in printing.

Issues that might be addressed include:

- What is printing today?
- Printing history in the eyes of fine and other private printers
- Printing history as a field of research/its relationship to the history of the book
- Printing history, the web and other electronic resources
- Museum aspects of printing history
- Printing history in the universities
- The place of printing history in design and printmaking histories

Speakers will have up to 45 minutes each. Proposals of up to 2 pages should be submitted to the Conference Committee, via:

Peggy Smith,  
 Department of Typography & Graphic Communication  
 The University of Reading  
 2 Earley Gate  
 Whiteknights, Reading RG6 6AU UK  
 Telephone: 0118 9316399  
 E-mail: m.m.smith@reading.ac.uk

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### Cambridge Project for the Book Trust New Colloquia

Location: London, UK  
 Dates: 8 September 2001

This is a preliminary notice to alert SHARP members to the first in a new series of one-day informal colloquia (to be held about every 6 months), sponsored by the Cambridge Project for the Book Trust: Saturday, 8 September in London (exact venue yet to be confirmed), "Publishing the Law" — considering aspects of the history

of legal publication with presentations of new work and new projects in this area.

If interested (and if willing also to offer a presentation or short paper) please contact:

James Raven  
 Mansfield College  
 Oxford OX1 3TF UK

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### Women Editing Periodicals

Deadline: 1 August 2001

For a collection of essays on Women Editing Periodicals, to be edited by Ellen Gruber Garvey and Sharon M. Harris we are interested in articles on American women periodical editors, 18th-20th centuries, that go beyond biography. "Periodicals" may be conceived broadly, including magazines, newspapers, women's editions, gift annuals, amateur press periodicals, children's magazines, zines, US-based publications in languages other than English, etc. We also welcome papers about organizations of women in the profession, connections between publications, and editors who worked on more than one publication.

Essays might consider the following:

- Political programs of editors
- Relationship of editing to writing and other tasks
- Collaborative nature of editing
- Power or lack of power of the editing role
- Visibility or invisibility of the editor and her work
- Women's editing for female or male readers
- Editor's relationship to her readers

Enquiries are welcome. Essays should be a maximum of 7,500 words, including endnotes and Works Cited. Please submit two copies of your completed article, along with a disk (compatible with MS Word or WordPerfect) by the deadline, to:

Sharon Harris  
 Department of English  
 TCU Box 297270  
 Fort Worth, TX 76129 USA  
 E-mail: s.m.harris@tcu.edu

Ellen Gruber Garvey  
 Department of English  
 New Jersey City University  
 2023 Kennedy Blvd.  
 Jersey City, NJ 07305-1597 USA

Fax: 718.857.0558  
 E-mail: ellengarvey@earthlink.net

## CALLS FOR CONTRIBUTIONS

### Studies in Book and Print Culture New Series from University of Toronto Press

**General Editor:** Leslie Howsam, Department of History, University of Windsor  
**Advisory Board:** Richard Landon (Thomas Fisher Rare Book Library, University of Toronto); Bill Bell (Centre for the History of the Book, University of Edinburgh); James Raven (Faculty of Modern History, Oxford University); Sydney Shep (Wai-te-ata Press, Victoria University of Wellington, New Zealand).

It is with great pride that University of Toronto Press announces the founding of a new series, Studies in Book and Print Culture. Edited by Leslie Howsam, this new series is both international and interdisciplinary in scope. The series plans to acquire manuscripts in literary history, historical bibliography, textual editing, studies of authorship and publishing, and analyses of reading, literacy, and print culture, amongst others. The first book in the new series will be *What is Book History? Essays in the Emergence of a Discipline*, edited by Bill Bell and with a foreword by Roger Chartier. University of Toronto Press is delighted to be working with Professor Howsam and the series advisory board, and looks forward to a long and productive series that will be useful in advancing book and print culture studies.

University of Toronto Press has had a long association with book and print history through its acquisitions program, its association with the British Library, and with a range of great editing projects at the University of Toronto, such as the Collected Works of Erasmus and the Conference on Editorial Problems. University of Toronto Press is also pleased to be the publishers for the English edition of the History of the Book in Canada project currently underway.

Initial enquiries about manuscript submission should be directed to:

Kristen Pederson  
 Editor, Humanities  
 University of Toronto Press  
 10 St. Mary Street

Toronto, ON M4Y 2W8 Canada  
 Fax: 416.978.4738  
 E-mail: kpederson@utpress.utoronto.ca

Leslie Howsam  
 Department of History  
 University of Windsor  
 Windsor, ON N9A 3B4 Canada  
 E-mail: lhowsam@uwindsor.ca

## CONFERENCES

### Remembering Don McKenzie

*Location:* National Library of New Zealand, Wellington, New Zealand  
*Dates:* 12-14 July 2001

A conference organized by the History of Print Culture in New Zealand in association with the Stout Research Center, Victoria University of Wellington and the Alexander Turnbull Library.

This conference will commemorate the work of Don McKenzie and will feature speakers from the UK, Australia, the US, and France.

If you are interested in finding out more about this important seminar, contact:

Susan Bartel  
 Alexander Turnbull Library  
 PO Box 12-349  
 Wellington NZ  
 Telephone: 0-4-474 3119  
 Fax: 0-4-474 3063  
 E-mail: susan.bartel@natlib.govt.nz

### Print Culture in the Age of the Circulating Library, 1750-1850

*Location:* Gronigen and Sheffield Hallam Universities, Sheffield, UK  
*Dates:* 19-22 July 2001

Speakers include Isobel Armstrong, Peter Garside, Jane Moore, James Raven, Clifford Siskin, Christopher Skelton-Foord, Wil Verhoeven, and Edward Jacobs.

The title of the conference highlights one key aspect of the material culture of print — circulating libraries — as a means of raising broad questions about the relationship between writing and changes in production, dissemination and reception. We welcome papers on all aspects of print culture at this time in Britain, continental

Europe, America and beyond. Papers dealing with the prehistory or late history of the circulating library are also welcome.

For further information:

Angela Wright  
 English Department  
 Sheffield Hallam University  
 Collegiate Campus  
 Sheffield S10 2BP UK  
 E-mail: Angela.Wright@shu.ac.uk  
 Website: www.shu.ac.uk/corvey/news

### SHARP 2001 Ninth Annual Conference

*Location:* Richmond and Williamsburg, Virginia, USA  
*Dates:* 19-22 July 2001

The Ninth Annual Conference of the Society for the History of Authorship, Reading, and Publishing is being hosted by the Library of Virginia ([www.lva.lib.va.us](http://www.lva.lib.va.us)) and the Virginia Center for the Book ([www.lva.lib.va.us/about/center/index.htm](http://www.lva.lib.va.us/about/center/index.htm)) located in Richmond, and by the American Studies Program and the Earl Gregg Swem Library of the College of William and Mary in Williamsburg ([www.wm.edu](http://www.wm.edu)).

Convening in the historic capital of the Virginia colony and the contemporary capital of the twenty-first century state, the conference will span the centuries of book history, with some 44 sessions and 160 papers dealing with the creation, diffusion, and reception of the written or printed word in all parts of the globe and from the age of Gutenberg to the present. A variety of sessions will feature the conference sub-theme, "Books and Libraries in the New Millennium." With every aspect of communications undergoing change in the electronic age, the SHARP meeting offers an occasion to reflect on the present and future condition of the print medium.

Several guest speakers prominent in the world of books will highlight the conference:

- Lawyer, screenwriter, and bestselling author of suspense thrillers (*Absolute Power*, *Saving Faith*) and most recently of *Wish You Well* (Warner Books, 2000), a family drama set in 1940s Virginia, **David Baldacci** ([www.david-baldacci.com](http://www.david-baldacci.com)) will open the conference in Richmond with a talk on writing for the mass market.
- Founder and Chief Executive Officer of the cable television network C-SPAN

([www.c-span.org/about/bpl.asp](http://www.c-span.org/about/bpl.asp)), **Brian Lamb** will present "Notes on Book Notes," his interview program ([www.booknotes.org/navigation.asp](http://www.booknotes.org/navigation.asp)) with authors on any and every subject, featured every weekend on "Book TV."

- **André Schiffrin**, who founded and directs the nonprofit publishing house The New Press ([www.thenewpress.com](http://www.thenewpress.com)) after twenty-eight years as editor-in-chief of Pantheon Books at Random House, will offer views from his recently published *The Business of Books: How the International Conglomerates Took Over Publishing and Changed the Way We Read* (Verso Books, 2000).
- Novelist (*The Fermata*, *Vox*) and critic (*U and I*, *The Size of Thoughts*) **Nicholson Baker** has gained a wide readership for his fierce criticisms of the library profession in the United States and Great Britain. He will expand on this perspective in a talk on "libraries and the assault on paper," the subtitle of his forthcoming book, *Double Fold: Libraries and the Assault on Paper* (Random House, 2001). Baker recently founded the American Newspaper Repository ([www.gwi.net/~dnb/newsrep.html](http://www.gwi.net/~dnb/newsrep.html)) to preserve some 7,000 bound volumes of US newspapers from the nineteenth and twentieth centuries he rescued from dispersal and potential destruction after the British Library put them up for sale.

Books, libraries, and reading will provide entertainment as well as instruction at SHARP 2001:

- The conference will play host to "The Book Guys" ([www.bookguys.com](http://www.bookguys.com)), a syndicated program carried on numerous public radio stations. Conducted by rare book dealer Allan Stypeck and broadcaster Mike Cuthbert, "The Book Guys" offer on-air appraisals of books, rare and commonplace, in response to questions from listeners and from studio audiences, and based on those queries, range far and wide over the field of book publishing and collecting. For SHARP 2001, the program will focus on the historical interests of conference participants, who are invited to bring with them books about which they have special knowledge and that they would like to discuss with Stypeck and Cuthbert on the air.

- Conference participants will enjoy a special, reserved opportunity to visit the **Printing Office and Book Bindery at Colonial Williamsburg** and to witness the recreation of eighteenth-century printing and binding. Passes for entrance to all the Colonial Williamsburg exhibits and programs ([www.history.org](http://www.history.org)), valid for the duration of SHARP 2001, will be available to conference registrants at half-price (\$19/adult).

Registration forms, as well as information about travel and lodging, are available at the website or can be requested from:

Office of Conference Services  
College of William and Mary  
P.O. Box 3542  
Williamsburg VA 23187-3542 USA

Fax: 757.221.2090

Website: [www.wm.edu/CAS/ASP/SHARP](http://www.wm.edu/CAS/ASP/SHARP)

#### Program Committee for SHARP 2001:

- Robert A. Gross (College of William and Mary), chair
- Rimi Chatterjee (IIT Kharagpur, West Bengal, India)
- John Cole (Library of Congress)
- Patricia Crain (University of Minnesota)
- John D. Haskell (Swem Library, College of William and Mary)
- Leon Jackson (University of South Carolina)
- John Kneebone (Library of Virginia)
- Richard Lowry (College of William and Mary)
- Joan Rubin (University of Rochester)
- Robert Scholnick (College of William and Mary)
- Eleanor Shevlin (University of Maryland)
- Ian Willison (University of London)

**Travel:** Located in Tidewater Virginia's "Historic Triangle," midway between Jamestown and Yorktown, Williamsburg, the main site for SHARP 2001, is a popular tourist destination, easily reached by air, train, and automobile. It is full of visitors during the summer months, so conference participants should make their travel and conference arrangements early. Within Williamsburg, conference sessions will be held on the campus of the College of William and Mary. Restaurants and attractions, notably, Colonial Williamsburg, are in easy walking distance. Taxicab and limousine service are available to destinations within Williamsburg and in the

vicinity. Public transportation is very limited: participants wishing to travel to regional museums (e.g., Jamestown Settlement, Yorktown Victory Center, Jamestown National Park) and amusements (Busch Gardens, Water Country) may want to reserve rental cars well in advance of the conference.

**Lodging:** Reservations for accommodations in Williamsburg should be made as soon as possible. Blocks of rooms have been reserved for conference participants at three hotels close to the campus. To get the conference rate, rooms must be booked by 19 June 2001. Be sure to mention that you are attending SHARP 2001 in order to qualify for the special rate.

The conference hotels are:

#### Williamsburg Hospitality House

415 Richmond Road, Williamsburg  
Website: [www.williamsburghospitalhouse.com](http://www.williamsburghospitalhouse.com)  
Reservations: 1.800.932.9192  
Single rooms: \$115.00 per night  
Double rooms: \$125.00 per night

#### The Governor's Inn

506 N. Henry St., Williamsburg  
Website: [www.history.org](http://www.history.org)  
Reservations: 1.800.261.9530  
Single/Double rooms: \$119.00 per night

#### The Days Inn Downtown

902 Richmond Road, Williamsburg  
Website: [www.williamsburgonline.com/](http://www.williamsburgonline.com/)  
Reservations: 757.229.5060 or 1.800.544.8313  
Single/Double rooms: \$97.90 per night

Other hotels, motels, and bed-and-breakfast facilities can be located on the Williamsburg Area Convention and Visitors Bureau website: [www.visitwilliamsburg.com](http://www.visitwilliamsburg.com)

Lodging and meals are also available in the **College of William and Mary Residence Halls**. Single rooms are available on a limited basis until 9 July 2001 for \$36.00 per night; double rooms for \$29.00 per person per night. All rooms are air-conditioned. Linen is provided with each room. Bathrooms are available in each dormitory hall.

Breakfasts and other meals can be obtained at the University Center. For the convenience of conference participants, a meal card can be purchased in advance for breakfasts for the three mornings of the conference at a price of \$5.05 per meal.

## AWARDS & FELLOWSHIPS

### Munby Fellowship in Bibliography, 2002-2003 Cambridge University Library

Deadline: 15 September 2001

Applications are invited for the above Fellowship tenable for one year from 1 October 2002. The Fellowship is open to graduates of any nationality, and is linked to a non-stipendiary Research or Visiting Fellowship at Darwin College. Preference will be given to promising younger scholars at post-doctoral level or the equivalent. The stipend will be £18,000. The closing date for applications (no forms) is 15 September 2001. An election will be made in December. The University follows an equal opportunities policy.

Further particulars are available from the Deputy Librarian:

University Library  
9 West Road  
Cambridge CB3 9DR UK  
Fax: +44 1223 339973  
E-mail: [jh296@cam.ac.uk](mailto:jh296@cam.ac.uk)

## EXHIBITIONS

### History of the Book in Latvia

Submitted by Peter Mitham  
Vancouver, British Columbia

Meandering back to my hotel through the streets of old Riga one evening last September, a steel plaque caught my eye on a building just off Dome Square. "History of the Latvian Book," it read; taking note, I went on my way and made sure to come back during daylight hours.

When I returned a few days later I was not disappointed. Located in a branch of the National Library of Latvia (<http://vip.latnet.lv/lvb>) at Jekaba iela 6/8, the ongoing display of books, manuscripts and artifacts documents the history of books in Latvia. A suite of rooms on the fourth floor of the building holds several display cases. Each is shrouded in gold cloth, but behind the veil are books and artifacts from Riga's earliest days to the present. These range from thirteenth-century fishing buoys bearing inscriptions, found on the banks of the

Daugava River that runs through the city, to the literature of resistance to Soviet rule. Domestic and diaspora publications are also represented.

Among the most interesting segments of the exhibit are those telling how nobles promoted printing and publishing, and including samples of early printing from Jelgava where one of the country's first presses was established; the rise of the neo-Latvian movement in the mid-1800s among students at Tartu in present-day Estonia, and the role it played in the rise of a national book trade; and the tension between the Russian and Latvian cultures, Cyrillic and Latin scripts, and their impact on the production, consumption and use of books and other printed items. Manuscript materials appear throughout, and are of special interest in those displays highlighting early authorship and other displays regarding censorship.

While concerns in Latvia regarding the history of the book differ significantly from those confronting scholars in North America — censorship and the clash of different print cultures have traditionally been less significant in America — the rise of popular literature is a similar feature in the history of publishing and reading in both places.

The rich documentation for these and other portions of the exhibit makes it well worth a visit if you are in Riga and have an hour to spare. There is no charge, and each panel features commentary in both English and Latvian. Further information may be found at: [http://vip.latnet.lv/lnb/LNB\\_ENG/exhibit.htm](http://vip.latnet.lv/lnb/LNB_ENG/exhibit.htm)

## BOOK REVIEWS

Peter Garside, James Raven, and Rainer Schöwerling, eds. *The English Novel 1770-1829: A Bibliographical Survey of Prose Fiction Published in the British Isles*. Oxford: Oxford University Press, 2000. 2 v. ill. ISBN 0-19-818317-8 (v. 1); 0-19-818318-6 (v. 2). £75.00 per volume.

This two-volume historical bibliography represents the first thorough attempt to identify and accurately record as a generic formation the full range of new prose fiction published in Britain between 1770 and 1829. More scrupulous in its methods and far more ambitious in its searches, it easily

supersedes Andrew Block's *The English Novel 1740-1850* (1939; revised 1961), long acknowledged as inadequate but until now one of the standard general resources in the field. At the same time the scope of this new bibliography (it includes titles in all fictional categories) avoids the skewing homogeneity that inevitably attaches to specialist checklists devoted, for example, to the Gothic and more recently to fiction by women. Quantitatively, such comprehensiveness translates into records for 1,421 novels first published in the period 1770-1799 (Volume I) and 2,256 novels published 1800-1829 (Volume II). In most cases records are copy-derived, from direct examination of a specified first-edition copy. Many entries record and locate single or extremely rare copies; for a small percentage, the records provide circumstantial evidence (from contemporary reviews and, less reliably, trade listings) for the existence of lost works. Volume II in particular draws on the exceptional holdings in novels of the Romantic period in the library at Schloss Corvey, Germany. Both volumes regularly supplement and correct entries in ESTC and NSTC.

One major consequence of this extensive trawl through worldwide library collections has been the registering as material texts of many works previously listed as fiction but assumed to be irrecoverable. It is in part owing to the recent availability of electronic catalogs which facilitate the swift assembly and cross-matching of data independently of physical location that substantial identification of once virtual titles is possible, and the value of this bibliography as a critical tool would itself be even greater if it were also published in searchable database form.

As it stands, the bulk of each volume is a listing of novels by year of imprint. In each case, full transcription of title-page details is supplemented by authorship where available (more commonly in the later period), details of pagination, formatting, and price, references to contemporary reviews, and location of copies examined. The emphasis is on title-page as the significant bibliographical feature. Appropriately its information dominates each entry typographically, but the title-page also serves as a primary field when it comes to the progressive charting of the wider significance (economic and literary) of authorship and novel production through-

out the period. Title-pages provide clues to readerships and their manipulation, to the promotion or mystification of authorial identity, to the construction of inter-textual allegiances, to commodification and product branding by bookseller and publisher. Title-pages inform, invite, and deceive. In the late eighteenth century as now, they stand as the site of struggle or agreement between various competing claimants on the book. They also provide a minimal guide to contents.

Before 1800 a reliable contemporary record of publication was found in the periodical press, and notably in the *Monthly Review* (from 1749) and the *Critical Review* (from 1756), which routinely gave notice of, or more substantially introduced, new fiction. By the beginning of the nineteenth century this inclusive policy had broken down, in part the consequence of an acceleration in novel production. While we are familiar with the argument that Jeffrey and Croker's reviewing policies helped form literary taste in the early years of the nineteenth century, we have paid less attention to the story told in the pages of the *Monthly* where a mere handful of regular reviewers appear to have shaped the reception of new fiction before 1800. Men like William Enfield and Samuel Badcock, both dissenting ministers and provincials working far from the centers of the London book trade, effectively orchestrated public debate and became specialist commentators on the genre. Extensive quotation from contemporary reviews features prominently in the individual records in Volume I and invites reconsideration of the influences shaping the novel's early critical history.

After 1800 evidence for publication is more dispersed — in circulating library catalogs and trade records — with journals reviewing more selectively and entrepreneurs like Archibald Constable and John Murray II using their periodical outlets (the *Edinburgh Review* and the *Quarterly Review* respectively) to promote their own imprints. Accordingly, in Volume II such sources of information are sporadic and carry different weight. Nevertheless, the careful reader might spot that entries 1814:11 [AUSTEN, Jane] MANSFIELD PARK and 1814:52 [SCOTT, Sir Walter] WAVERLEY were both listed as new publications on the same page of the same issue of the *Edinburgh Review* (volume 23, p.

509) in September of that year. In the case of *Waverley*, the runaway success of 1814, it was a second edition that was advertised, separated from *Mansfield Park* by only three titles. Could Austen have seen this listing, here or in one of the London papers, and could this proximity add point to the well-known complaint in her letter to her niece Anna (28 September 1814): "Walter Scott has no business to write novels, especially good ones. — It is not fair. — He has Fame Profit enough as a Poet, and should not be taking the bread out of other people's mouths?"<sup>1</sup>

Together these two volumes bring into sharper focus the variety, instability, fragility, and resilience of the novel during a vital sixty-year period, when not only the new genre but also many of the literary institutions of modern society were forming. In extensive and well-crafted historical introductions, James Raven (Volume I) and Peter Garside (Volume II) demonstrate decisively how the novel's fortunes were intimately bound up with the erosion of closed publishing practices: as material and imaginative form the novel signaled a new independence and innovation in the market. For much of the period female authors dominated this experimental genre, until the success of Walter Scott signaled a remasculinization in the 1820s. The later decades of the period, too, saw a greater standardization of production and strong signs of specialism in particular kinds or levels of fiction by different publishing houses. Some of these conclusions are familiar, but the wealth of new detail brought to bear on them, of new attributions of anonymous or wrongly attributed works, and of production, publication, and marketing statistics, make their case with enhanced authority. Inevitably there are omissions to be regretted: the history of reprints and repackaging of old works in the period (like the recycling of Defoe by Francis Noble in the 1770s) is a fascinating one; but there is no space to tell it here. It could be wished, too, that Oxford University Press had bothered to standardize presentation across the two volumes: the essays by Raven and Garside follow different house-styles in their footnote references and on occasion are internally inconsistent in their practices. But these are minor irritations. As a bibliography and an historical and critical resource for the development of the novel

during the late eighteenth century and the Romantic period, this is an impressive achievement — a major work of reference.

## NOTES

<sup>1</sup>Deirdre Le Faye, ed. *Jane Austen's Letters*. 3rd ed. Oxford: Oxford University Press, 1995, p. 277.

**Kathryn Sutherland**  
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**Cecile M. Jagodzinski. *Privacy and Print: Reading and Writing in Seventeenth-Century England*.** Charlottesville and London: University Press of Virginia, 1999. xii, 218 p. ill. ISBN 0-8139-1839-1 (cloth). £35.95/\$45.00

This is not a perfect book, for reasons I will explain in due course, but it is a very good one: full to the brim with accurate, well-documented, and previously neglected information. It is also written in a reader-friendly style that deftly bridges the boundaries between separate academic disciplines, while all the time being admirably ambitious in offering reinterpretations of some persistently troublesome questions about early modern culture.

The scope of the author's enquiry is limited to English culture, as the title suggests, but in other ways it is wide-ranging indeed: historically it includes the outlawing of the Catholic mass (1559) and the promulgation of the Toleration Act (1689); sociologically it includes literacy rates and pornography; textually it includes both canonical works (Bunyan's *Grace Abounding* [1666]) and obscure ones (Thomas Cranley's *Amanda: Or the Reformed Whore* [1635]). Every reader is likely to learn something from this book, and that in itself is an accomplishment.

Apart from a brief introduction and an even briefer conclusion, the book is divided into five chapters on five different but related topics: (1) silent reading as a prerequisite for intellectual autonomy; (2) the positioning of individual judgment in seventeenth-century conversion narratives; (3) representations of the private self in personal correspondence; (4) the literary project of Margaret Cavendish, Duchess of Newcastle; and (5) Aphra Behn's "fictionalized account" (149) of a notorious sex scandal (Ford Lord Grey's elopement with his wife's eighteen-year-old sister) in *Love-Letters Between a Nobleman and his Sister* (1684-1687).

I ought to praise the many local merits of each chapter, such as the brilliant commentary on the biblical story of the woman taken in adultery (135-36) that prefaces the discussion of Aphra Behn. But I will have to settle for the more shrewish task of pointing out one of the book's weaknesses, especially since this has to do with its central thesis.

In her introduction, the author proposes that "the emergence of the concept of privacy as a personal right, as the very core of individuality, is connected in a complex fashion with the history of reading" (1). The widespread dissemination of printed texts to individual silent readers corresponds historically with a tendency toward the valorization of privacy. But the connection between the two phenomena is "complex," as Jagodzinski claims, partly because of a paradox inherent in the medium of print itself: "a medium that seeks at the same time to publicize and to privatize" (12).

By the end of the book you might expect that this paradoxical connection would have been clarified or amplified, but instead it seems almost to have been simplified when the author declares, "In my introduction I proposed that the practice of reading led to the development of a sense of the private self" (164). This putative cause-and-effect relationship does not make much allowance for what appeared complex, even paradoxical, at the outset. It was an excellent idea to pose the question: What is the precise relationship between the spread of silent reading and the development of privacy? But I am not sure *Privacy and Print*, despite its many virtues, has an answer both subtle enough and systematic enough to do justice to the very question it has helped to raise.

**Ronald Huebert**  
Dalhousie University

**Miha Kovač. *Skrivno življenje knjig: protislovja knjižnega založništva v Sloveniji v 20. stoletju*.** [The Secret Life of Books: The Contradictions of Book Publishing in Slovenia in the 20th Century]. Ljubljana: Univerza v Ljubljani, 1999. 242 p. ISBN 961-227-007-4 (cloth). \$34.50/7199 slovene tolar

In this book, Miha Kovač offers an insightful study of Slovenian publishing that refuses to capitalize on sensational censorship intrigues and persecution stories.

Instead, Kovaè reconstructs the intricacies of a book trade governed by compromise, economic common sense and observance of tradition. The case studies assembled here deal with Slovenian publishing in the pre-Communist, Communist and post-Communist eras. Kovaè is most concerned with exploring the particulars of Slovenian publishing in these successive periods and how various concepts of “national character” played themselves out in successive political systems. The author concludes that the core nature of Slovenian publishing is determined as much by cultural preferences and styles as by the “objective” rules of the market. Although one may disagree conceptually with patterns of culture and “mentality” (in the Annalist sense) as a basis for historical interpretation, Kovaè offers a useful examination of book culture as a phenomenon intimately tied to issues of the duration of various print media and how those media become involved as agents of transformation in larger cultural contexts.

Conceptual chapters are followed by several case studies that focus on lexicographic publishing in Slovenia and the process of privatization in the publishing trade beginning in the late 1980s. The concluding chapter is an assessment of the Slovenian model of publishing in relation to the “cultures of capitalism” of seven other countries. The most interesting chapter centers on an analysis of ideological shifts of Slovenian encyclopedias, from Marxist to nationalist. The intricacies of lexicographic diplomacy in federal Yugoslavia from the 1950s to its dissolution in 1991 epitomize the concerns of book history as cultural history. Here, Kovaè reveals how cultural politics and compromise shaped publishing in a society where censorship was undeclared, yet boundaries of expressive freedom were conspicuous.

Other case studies focus on the recent transformation of Slovenian publishing from a socialist, government-subsidized enterprise to a free market economy. The author’s familiarity with the process may have been the reason why his research methodology is not transparent. As exemplified here, when one writes about recent events, one often becomes involved in a participant-observer approach. Notions of personal involvement are absent in Kovaè’s study, however, as are detailed explanations on how

the research was conducted. Even without addressing methodological concerns, Kovaè’s historiography memorializes an important historical transition in this area of southern European publishing.

The models of publishing that developed in the controlled economies of socialist societies remain largely unknown. Partly, this is due to difficulties of access to sources. The Slovenian case presented by Miha Kovaè is an important contribution to the study of such phenomena. If parts of this work were translated into English, they could easily serve to further comparative and theoretical studies in book history. Kovaè’s volume also reminds one of the difficulties inherent in scholarship that attempts to work across boundaries of language and scholarly tradition. The need to establish connections among disparate domains of the interdisciplinary history of the book field (diverse methodological frameworks, different theoretical viewpoints, and varied cultural landscapes formed by distinctive print languages) is ever present for those who work in the area of comparative book culture studies. Kovaè’s study stands as both a model and a resource for all those interested in comparative studies situated within multinational publishing frameworks.

**Marija Dalbello**  
Rutgers University



**Matthew J. Pustz. *Comic Book Culture: Fanboys and True Believers*.** Jackson: University Press of Mississippi, 1999. (Studies in Popular Culture.) xiv, 244 p. ill. ISBN 1-57806-200-4 (cloth). £33.43/\$48.00; ISBN 1-57806-201-2 (paper). £16.99/\$18.00

This book discusses two major groups of American comic book readers: those who read so-called mainstream comics (typically adolescent males) and those who read alternative comics (typically post-adolescents, with males still predominating). It examines the sometimes contentious boundary between the two, as well as the boundary between comics readers and the larger public. The study traces the roots of these communities back to earlier, publisher-centered fan clubs like the EC Fan Addicts in the 1950s, reiterating the common observation that publishers carefully cultivate relationships with their readers.

Pustz situates the primary locus of contemporary communities in comic book stores (in-depth descriptions of one such store figure over-prominently here). He draws parallels with other fan communities, such as those discussed by Henry Jenkins in *Textual Poachers* (1992) and by Camille Bacon-Smith in *Enterprising Women* (1992). Pustz rightly notes, however, that the status of comic books as serially published consumer items distinguishes comic book culture, as the act of purchasing itself is a vital component. Other important sites of community-building discussed here include fanzines, conventions, and the Internet.

In his conclusion, Pustz acknowledges his own status as a comic book reader, which is clear from his prose. Some of his discussions assume, and are hard to follow without, some background knowledge of various aspects of comic book production and reception. Significantly, Pustz does not identify himself as either a “mainstream” or “alternative” reader; rather, he is “a fan-scholar with an understanding of the worlds both within comics culture and outside of it” (202). The anthropologist Clifford Geertz might point out the interpretive challenges here: does not Pustz’s status color his observations? Such a question is never clearly addressed in the volume, and this lack of thoughtful self-placement may also help explain Pustz’s tendency to favor description over interpretation in many of his chapters.

The book makes no claim at comprehensiveness, but its focus on two readership types tends to oversimplify. For example, Pustz includes little about children, who admittedly make up only a small portion of today’s audience; still, one would expect some discussion of this phenomenon, as well as children’s more significant readership in the past. Nor does the book cover readers of other forms such as comic strips (or acknowledge that there may be room for overlap), analysis which could introduce new and illuminating readership categories. And while mentioning adolescent speculators, it pays scant attention to the well-heeled adult collectors who also help to shape the marketplace. A broader focus would allow for a more comprehensive picture of the culture surrounding these publications.

As the first book-length study of contemporary American comic book readership, *Comic Book Culture* is a welcome

volume, but by no means a final word, as Pustz himself notes. Readers seeking fresh insights and a scope both broad and deep will be left wanting; for readers with interest but scant prior knowledge, this study provides a serviceable introduction which, from its discussions and its breadth of cited studies, will open doors to a wider range of inquiry.

**Gene Kannenberg, Jr.**  
University of Connecticut

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**Kevin Sharpe. *Reading Revolutions: The Politics of Reading in Early Modern England*.** New Haven, CT: Yale University Press, 2000. xii, 358 p. ill. ISBN 0-300-08152-9 (cloth). £25.00/\$40.00

From a scholar who David Norbrook has called “a leading revisionist historian of Jacobean and Caroline England” comes a book that explores a number of different meanings of “reading” and “revolution” in seventeenth-century England. Centered upon the journals, diary and commonplace book of Sir William Drake (Buckinghamshire gentleman and MP in the early 1640s and after the Restoration), Sharpe’s book assesses how one meticulous, relatively unknown reader interpreted the revolution in England, as well as other political events in the years preceding and succeeding the war.

Sharpe’s analysis of William Drake’s reading addresses both empirical and theoretical questions. In Parts One and Three (“Learning to Read” and “Reading and Revolution” respectively) Sharpe takes up larger theoretical and disciplinary questions pertaining to the study of reading. Part One conducts a wide-ranging exploration of the assumptions at stake in historical and literary approaches to the subject of reading. Here, Sharpe calls for something of a “revolution” in historical study by advocating the recognition of the “textuality of history,” and directing historians to adopt literary theories of authorship and interpretation. While New Historicist literary scholars have been advocating this principle for nearly two decades, Sharpe is among only a handful of well-respected historians to take the argument seriously.

Part Two, “Reading Early Stuart England,” gives the most detailed portrait of Drake’s reading, listing the books he read, some of the annotations he made, and the

journals he kept on his reading. Sharpe frequently emphasizes that Drake, in line with Gabriel Harvey, overwhelmingly “studied for action” (the phrase comes from a groundbreaking article in the field of reading by Anthony Grafton and Lisa Jardine); that is, he culled from his books philosophies of personal and political behavior.

In his Part Three, Sharpe continues to center on Drake’s reading practices as he explores the importance of the study of reading to a number of different fields such as educational history and political history and theory. In the case of education, for instance, Sharpe argues that beyond looking at “institutions of study” such as universities, schools and libraries, or “directives for study” such as pedagogic treatises and manuals, the study of reading “reconsiders the ways in which education shaped the minds and culture of literate early modern English men and women” (307). The field of reading reception, Sharpe suggests, allows scholars a much more detailed understanding of how individuals assessed or followed the political, religious and educational directives of their day. Sharpe further argues that we should recognize how reading is in itself a political act. He claims, “the act of interpreting, mediating and personalizing texts cannot be, and in early modern England, was not, separated from the structures of hierarchy and authority” (66).

Because of its reflective, extensive treatment of disciplinary questions posed by the study of reading, and because of its careful analysis of the trajectory and emphases of Drake’s reading process, *Reading Revolutions* should be read by anyone who studies the early modern period or the field of book history.

**Genelle Gertz-Robinson**  
Princeton University

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**James Thompson. *A Centennial History of the Library of the University of Birmingham, 1880-1995*.** Birmingham: University of Birmingham Information Services, 2000. viii, 251 p. ill. ISBN 0-7044-2096-1. £18.99

Reading the history of a 120-year-old institution, known to this reviewer for more than half of its existence (as an undergraduate reader in 1933, as a library trainee from

1937 to 1938 and as a member of staff from 1946 to 1960), is both profitable and frustrating: a lot is learnt, but what is not mentioned proves irritating.

Mr. Thompson, the last University Librarian (his successor in 1995 is called Librarian and Director of Information Services), has had to write a rather depressing story about perpetual struggles for funds and accommodation, not surprisingly very much from a chief executive’s point of view. He starts with Mason College, founded in the center of Birmingham primarily to teach science and made into a University in 1900. The Library was then a small, uncataloged collection of books for students. However, the author does not point out the proximity, from 1882, of the important Central Library, always popular with students, nor of the old-established subscription library in Margaret Street, much used by staff; there were also several professional and learned societies nearby with excellent collections. (A comprehensive survey by Sam: Timmins [sic] can be found in the *Library Chronicle*, vol. 4, 1887.) Even as late as 1962 it was found that 30% of the staff and 40% of research students did not borrow from the University Library.

However, the greatest problem faced by the Library began in 1900 when 25 acres on the city’s outskirts were given for the University by Lord Calthorpe. Moving began bit by bit, but was not completed by 1914 when the new buildings were commandeered; nor was the transfer finished by 1939. The first stage of a new library building was at long last opened in 1960, only to be faced shortly afterwards with vast increases in student numbers, followed by retrenchment from 1975 to 1987; and the story closes with the changes made by computers.

Due tribute is paid to University Librarian Wilfrid Bonser’s mostly unrecognized groundwork in building collections of research material, but the staff generally were not very aggressive. However, this changed with the advent of K. W. Humphreys as University Librarian in 1952; in his 23-year reign he managed to unite the Library on one site and attracted important deposits of political and other papers, notably Joseph Chamberlain and Anthony Eden, thereby promoting the Library’s collections to national importance.

A straightforward narrative is provided, based on Library Committee minutes and University Grants Committee reports. University archive material is only mentioned generally in the text with no detailed references, while strangely no page numbers whatever are given in endnotes for government publications. Major benefactors are mostly briefly listed, beginning with T. P. Heslop (1822-1885), a medical bibliophile, who gave over 10,000 items. However, the transfer of Wigan's Library from Bewdley, Worcestershire, bringing about 3,000 items printed before 1800 and three manuscripts, is not mentioned; neither is the remarkable collection of works on classical history and archaeology made by Sir Lawrence Alma-Tadema (1836-1912), brought from the Victoria and Albert Museum in the 1940s accompanied by about 160 portfolios of photographs, prints and sketches.

This institutional history is rather bald; a library contains books and not much is heard of them here besides figures. The volume is also discreet, so future generations will have to wait before they can be told of the interplay and dramas behind the scenes.

**Paul Morgan**  
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**SHARP NEWS OF NOTE**

**Book Award**

Ezra Greenspan's *George Palmer Putnam: Representative American Publisher* has won the prize for best biography in the Professional/Scholarly Publishing Division of the Association of American Publishers competition for

2000. The book was published by Penn State Press in the Penn State Series in the History of the Book. Ezra is coeditor (with Jonathan Rose) of *Book History*.

**SHARP Election**

*Deadline:* 15 May 2001

Ballots have been distributed to all current individual and student members (not institutional members). Please note that completed ballots should be received by Barbara Brannon by 15 May. Ballots were mailed in envelopes marked "IMPORTANT: ELECTION INFORMATION ENCLOSED." Members will need to put their marked ballots in an envelope and return them to the address indicated on the ballot.

**SHARPEND**

I look forward to seeing some *SHARP News* readers at the conference in Williamsburg. Please do let me know, at that venue, or by letter or e-mail, if you have further suggestions to make about the evolution of the Society's newsletter.

This is the final issue of *SHARP News* to be pageset by Marni Chidsey who graduates this summer from the University of South Florida. As editor, I shall feel bereft without Marni's wonderful competence laced with a keen sense of humor. The editorial team wishes her well in her career as an information professional.

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