

SHARP News

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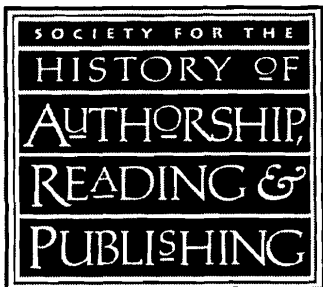
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SHARP NEWS

Volume 17, Number 3

Summer 2008

SHARP TORONTO 2009

Tradition & InnovatioN

The State of Book History / Le Point sur

PHistoire du Livre

University of Toronto, Canada

23 - 27 June 2009

The Society for the History of Authorship, Reading, and Publishing (SHARP) conference will take place at St. Michael's College, University of Toronto, 23-27 June 2009.

The conference theme, *Tradition & InnovatioN*, provides an opportunity to explore developments in the field of Book History. Professor Natalie Zemon Davis (Princeton and the University of Toronto) and Professor Dominique Kalifa (Paris 1) will deliver plenary addresses.

In keeping with previous SHARP conferences, we welcome proposals on all aspects of book history and print culture, but especially those that address issues related to the conference theme, such as:

- ~ the future of the discipline
- ~ methodologies: theory vs case studies?
- ~ the legacy of material bibliography
- ~ the "new media" and book culture
- ~ trans-national approaches
- ~ the technologies of reading/assessing readerships
- ~ the evolving nature of authorship
- ~ book history and publishing studies

Presenters must be members of SHARP (by the time of registration) in order to present at the conference. For information about membership, please visit the SHARP website at <http://www.sharpweb.org/>

Proposals may be submitted in English or French for: a) individual papers of 20 minutes, which will be combined into 90-minute panel sessions by the Programme Committee; or, b) organized panels of three papers.

Deadline for submission is **30 November 2008**. For further information, please contact info.sharp2009@utoronto.ca or visit: <http://www.utoronto.ca/stmikes/sharp2009>.

Le congrès annuel de la Society for the History of Authorship, Reading, and Publishing (SHARP) aura lieu au Collège Saint-Michel de l'Université de Toronto, du 23 au 27 juin 2009.

Le thème de la rencontre, *Tradition & InnovatioN*, permettra d'explorer les développements récents en histoire du livre. La professeure Natalie Zemon Davis (Princeton et Université de Toronto) et le professeur Dominique Kalifa (Paris 1) prononceront les conférences inaugurales.

Conformément aux usages établis lors des congrès précédents, des propositions de communications portant sur tous les aspects de l'histoire du livre et de la culture de l'imprimé peuvent être soumises. Le comité scientifique accordera néanmoins une attention particulière aux propositions qui aborderont les thématiques suivantes:

- ~ L'histoire du livre: bilan et perspectives
- ~ Questions méthodologiques: théorie ou études de cas?
- ~ L'héritage de la bibliographie matérielle
- ~ Culture du livre et «nouveaux médias»
- ~ Approches transnationales
- ~ Les technologies de lecture / les nouveaux visages du lecteur
- ~ Évolution du statut et de la fonction de l'auteur
- ~ Enseignement de l'histoire et des métiers du livre

Au moment de l'inscription au congrès, les participants devront être membres de SHARP. Pour plus de renseignements quant aux modalités d'adhésion, veuillez consulter le site <http://www.sharpweb.org>

Les propositions de communications peuvent être rédigées en français ou en anglais. Les communications individuelles de 20 minutes seront regroupées dans des séances de 90 minutes. Des propositions de séances pré-organisées, comprenant trois communications, peuvent aussi être présentées.

La date limite pour la réception des propositions de communications et de séances est fixée au **30 novembre 2008**. Pour plus de renseignements, veuillez consulter le site: <http://www.utoronto.ca/stmikes/sharp2009>.

CONFERENCE REVIEW

Shaping Readers: Selection and Editing

Department of English, University College
Cork, Ireland

2 - 4 April 2008

The MBSR project at the Department of English, UCC recently hosted their second international conference, which was attended by around sixty speakers and participants. The event was stimulating both academically and socially, and saw the return of a number of delegates from last year's conference and welcomed many new participants.

The three-day conference hosted three outstanding, distinguished keynote speakers. On the first day delegates were treated to Professor Nora Crook, Anglia Ruskin University, whose talk was entitled "Shelley: The Most Corrupt English Poet," and also to Professor Alistair McCleery, Napier University and Director of the Scottish Centre for the Book, who spoke on "Dealing with the Dead: Literary Estates and the Editor." Professor James Knowles, the incoming Professor of Medieval and Renaissance English at UCC, delivered the third keynote lecture on the following day entitled "Book / History / Class."

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SHARP NEWS**EDITOR**

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

REVIEW EDITORS

Fritz Levy, Book Reviews - Europe
 University of Washington, WA, USA
 reviews_europe@sharpweb.org

Gail Shivel, Book Reviews - Americas
 University of Miami, FL, USA
 reviews_usa@sharpweb.org

Simone Murray, Book Reviews - Asia/Pacific
 Monash University, Melbourne, AUS
 simone.murray@arts.monash.edu.au

Lisa Pon, Exhibition Reviews
 Southern Methodist University
 Dallas, TX USA
 reviews_exhibits@sharpweb.org

BIBLIOGRAPHER

Robert N. Matuozzi
 Washington State University Libraries
 Pullman, WA 99164-5610 USA
 matuozzi@wsu.edu

SUBSCRIPTIONS

The Johns Hopkins University Press
 Journals Publishing Division
 PO Box 19966
 Baltimore, MD 21211-0966 USA
 membership@sharpweb.org



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SHARP WEB:

<http://sharpweb.org>

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The papers delivered over the three days of the conference stimulated much discussion and interest. Topics ranged from early editors and readers to editing for the internet and the future of the scholarly edition, and the conference welcomed speakers from many disciplines, including History, History of Art, Irish, French, English and Library Studies. The programme and abstracts can be viewed at <<http://www.ucc.ie/en/mbsr/Conference2008>>.

Highlights of the conference were the conference dinner, held on Thursday evening in Proby's Bistro, and both wine receptions, held in the foyer of the O' Rahilly Building. Thursday's wine reception celebrated the opening of an exhibition, co-hosted by MBSR and the Boole Library, UCC, which can still be viewed in the Boole Library's new exhibition space. The items on display – all held in the Boole Library's Special Collections – were chosen with the conference theme in mind, and materially highlight the effect of editorial intervention and selection. The conference delegates visited the exhibition en masse, and were welcomed there by John Fitzgerald, Librarian, and Crónán Ó Doibhlin, Archivist.

The conference was a huge success, and would not have been possible without the support of the Department of English, the College of Arts, Celtic Studies and Social Sciences, UCC; PRTL14; Fáilte Ireland; and the National Academy for the Integration of Research, Teaching and Learning.

The organisers wish to thank, in particular, Loretta Brady and Carmel Murphy, and everyone who participated in the conference (listed here): Siobhán Collins, Trudy Ko, Elena Domínguez Romero, Eric Nebeker, Robert Morace, Margaret Downs-Gamble, Lee Jenkins, Nora Crook, Alistair McCleery, Liam Lenihan, Crónán O' Doibhlin, Éamon Darcy, Diarmuid Scully, Órla Murphy, Bonnie Mak, Chris Dilworth, Justin Tonra, Alex Davis, Susan Greenberg, Joshua Parker, Bernadette Cronin, Alexandra Bergholm, Jason Harris, Patricia Coughlan, Ruth Connolly, Jane Grogan, Louise Denmead, Mary O'Connell, Tom Meehan, Cherisse Montgomery, David Coughlan, Peter Flynn, Linda Morra, Kevin Grace, James Knowles, Barry Monahan, J P McMahon, Siobhán Keane Hopcraft, Carrie Griffin, Gail Chester, Bo G. Ekelund, Graham Allen, Tom Dunne, Heather Laird, Christina Morin, Jenny McDonnell, Kenneth Rooney.

We hope to distribute the Call for Papers for the 2009 conference very shortly, and we welcome queries via email: mbsr@ucc.ie

E-RESOURCES

A new digital edition of six nineteenth-century periodicals and newspapers has appeared. A beta version the *Nineteenth-Century Serials Edition* has been launched at <http://www.ncse.ac.uk>. Users are invited to send comments and suggestions about this first phase to j.mussell@bham.ac.uk.

ncse is free to all, making it a valuable resource for those interested in the history of print and publishing. Titles are full text, geared to browsing, and offer sophisticated searching functions of texts, images, and metadata. Spanning the century, they are *Monthly Repository* (1806-1837), the *Northern Star* (1837-1852), the *Leader* (1850-1860), the *English Woman's Journal* (1858-1864), the *Tomahawk* (1867-1870) and the *Publishers' Circular* (1880-1890). Of the six, five are whole runs; the sixth (the *Publishers' Circular*) is a decade sample. All are in complete a form as possible, and include material often excised from such resources, such as multiple editions, supplementary issues, promotional material, and advertising wrappers.

Over 100,000 pages and four hundred thousand articles can be read, searched, downloaded and printed using the specially-customized interface. The site features full accounts of the project's methodology and intellectual rationale, as well as headnotes for the six publications. Topics include text mining to derive metadata, the importance of visual material, concept mapping, multiple editions, and a historical record of the activities of the project team during the preparation of the resource. The inclusion of such material makes ncse both a valuable resource for anybody interested in nineteenth-century history and culture, while also an important intervention into the production of digital resources more widely.

ncse has had British Research Council funding from the AHRC, and it is the result of international and cross-institutional collaborative work between Birkbeck College, King's College London, the British Library and Olive Software.



Check out the revamped site for the SAPHIRE initiative (Scottish Archive of Print and Publishing History Records), which can be visited at <www.sapphire.ac.uk>.

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EXHIBITION REVIEWS

Facing the Late Victorians: Portraits of Writers and Artists from the Mark Samuels Lasner Collection

The Grolier Club, New York City
21 February – 26 April 2008

In 1892, an ailing Christina Rossetti published *The Face of the Deep*, an exegetical commentary on the Biblical book of Revelation, the Apocalypse. In her literary *oeuvre*, Rossetti was highly concerned with “seeking faces” (Psalm 27.8: “Seek ye my face... Thy face, Lord, will I seek,” KJV). She believed that she saw “through a glass darkly” and awaited that eschatological time when all would be revealed: when she might see her maker “face to face” (1 Corinthians 13.12, KJV). Rossetti’s theology taken out of its Christian context demonstrates a profoundly modern, *fin-de-siècle* aesthetic: that of looking forward, glimpsing true sight in and through material manifestations that offer entry into deeper reality and knowledge.

The Grolier’s extraordinary exhibition, *Facing the Late Victorians*, curated by Margaret D. Stetz, could not be more concerned with the afterlives of late nineteenth-century British writers – and their faces. Viewing this exhibition is an invitation into intimacy with those we know best through their words on the page, whose material cultural production is most tangible when we hold their (often weighty) tomes in our hands. If we appreciate the visual art of the Victorian book, this exhibition calls us to see the images of those creators as art objects themselves. *Facing the Late Victorians* provides a sweeping smorgasbord of everyone we could hope to ‘know’ through a reading of the late nineteenth century in England. Faces of familiar, canonical figures (from Eliot to Wilde) are interspersed with now-remembered women writers (such as Ellen Terry and Olive Schreiner), and there are many surprises. While the visibility of Beerbohm and Rothenstein is high, the sources of other images range from letters and calling cards to private journals, bookplates, and much more. They are photographs, engravings, and sketches; they are published and unpublished. They vary from the hysterically funny to the

deeply poignant. One walks away from the exhibition with a keen awareness of the breadth of ways that late Victorian writers were represented and how they chose to represent themselves. From publishers’ marketing campaigns to self-portraits, an awareness of both the public and private consumption of these faces and the circumstances of their production are the greatest appeals of *Facing the Late Victorians*.

The uniqueness of this exhibition is how it speaks to various audiences. While readers and collectors of late nineteenth-century books will surely be interested, *Facing the Late Victorians* is also a sincere and welcome orientation into the literary culture of the age. The web of connections that the exhibition presents is an imperative for the novice to want to know the Victorians in word as well as image. Even after stage and film adaptations, meeting the late Victorians face-to-face profoundly humanizes them. Stetz acts as a marvelous hostess at this party, moving from names associated with narratives to people existing in literary community. Here a name does not simply stand in for a work: the face presents a person who cannot be obscured by the words s/he has written.

Stetz’s excellent catalogue published in 2007 by University of Delaware Press (ISBN 0874139929), includes a fine introductory essay that situates the portraits in their culture. Resonating with that historical moment where theories of race and emergent sexual sciences compelled the reading of faces, our ‘reading’ of the late Victorians as texts means that we must engage both their literary output as well as their bodily selves. The catalogue will be appreciated by the enthusiast and the specialist and could easily serve as a textbook supplementing classes in Victorian literature and culture. Lasner’s commitment as a collector of and authority on the late nineteenth-century book presents a treasure trove of items whose provenance alone is a crash-course in the deeply incestuous literary world of *fin-de-siècle* England. In *Facing the Late Victorians*, a collector’s passion and breadth of knowledge have been richly conveyed by broad strokes of critical curatorship.

In a letter to her nephew, Jane Austen described her writing as the painting of portrait miniatures: accomplished with a tiny brush upon ivory, contrasted with the size and scope of a landscape. *Facing the Late Victorians* encompasses both of these forms. Each item on display is a work of art in its own right, and its story charts the depth of life of the

person represented – often with the subtlety of an Austen novel. The exhibition succeeds not only in lifting the veils on these faces, but also in telling their stories in conversation with one another to such a degree of success that one feels that one knows these late Victorians much better for having visited them in this way. Welcome to their world.

Frederick S. Roden
University of Connecticut



Daumier, L’écriture du lithographe

Bibliothèque nationale de France, Paris
4 March – 8 June 2008

For the bicentennial of the birth of one of France’s most famous and prolific caricaturists, Honoré Daumier (1808-1879), France’s national library has selected 220 items from its comprehensive collection of Daumier’s printed production (4000 lithographs and 1000 woodcuts) to recognize, at last, the artistic innovation and achievement of this French artist and his chosen medium, the lithograph. Politically, long appreciated – and criticized – for his republican-oriented caricatures, Daumier was little appreciated as an artist by the French establishment, which maintained its traditional bias in favor of painting over other arts until quite recently. Daumier’s lithographs, his major production, were seen as mere journalistic illustration rather than as artist’s prints.

For this exhibit, the Bibliothèque nationale de France worked within the line of two previous French anniversary retrospectives of Daumier, their own in 1934 and one held in Marseille in 1958, both opportunely focused on Daumier’s political engagement. It also worked within the context of its own more recent print exhibitions featuring Daumier’s contemporaries – Corot, Delacroix and Bresdin – and its 2006 Rembrandt exhibition. The “Michelangelo of the French lithograph,” as he was called during his lifetime, finally receives official recognition as one of the nation’s print artists of major rank, beyond the political and social stances of his chosen genre, the caricature.

The exhibition demonstrates the art of the lithograph, from the artist’s designs on lithographic stones (the BnF holds and

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exhibits three very rare examples), to marked-up proofs, editors' caption additions (Daumier very rarely wrote his own captions), coloring, and final newspaper editions of a lithograph. Daumier's art developed along with the genre of the French illustrated newspaper. He was first published in *La Silhouette* (1829-1831), the first French illustrated satirical weekly, founded by caricaturist and lithographer Charles Philipon and journalist Victor Ratier. The paper established the model for subsequent illustrated French satirical papers. Illustration was given equal and often greater importance than text. Following the Revolution of 1830, Philipon hired Daumier, among other young artists, to provide the visual material for his two opposition newspapers, the weekly *Caricature* (1830-1835) and the daily *Charivari* (1832-ca.1937). Daumier produced daily lithographs for *Le Charivari* for most of the forty years he worked for the paper.

The exhibition is a study in French politics and press censorship. Daumier's prodigious production moves through the regime changes of the July Monarchy, the Revolution of 1848, the Second Republic, the Second Empire, the Franco-Prussian War, and the Commune, and the press laws each engendered. There was little freedom of the press. In 1832-33 Daumier and Philipon suffered censorship, fines and prison time for having offended King Louis-Philippe. *Le Caricature*, and thirty other papers, ended. *Le Charivari* moved from political to social satire, as did Daumier's caricatures. In 1860, under pressure from the Emperor Napoleon III's police, Philipon was forced to fire Daumier from *Le Charivari*; he returned only in 1863. The exhibition includes examples of Daumier's political and social satires. A veritable lithographic reportage of French politics and daily life of the time, they also relate to much of today's world, sometimes amusing, sometimes not. My personal favorites were 'Married Life,' the 'Parisians,' 'Public Transportation' (especially third-class train travel) and images about the press and its readers. His *Bas-bleues* series now seems anachronistic and often malicious.

As Michel Melot points out in his catalogue essay, "Daumier dans l'histoire de France [Daumier in French history]," France was well behind England in press freedom, a fact that limited the early full flowering of the lithographic art in France and the financial success of the satiric artist compared to their English counterparts. It also seemed to limit

French collecting of the art, especially in the private sector. In 1817 the Restauration instituted legal deposit for the lithograph, anticipating early after the format's arrival in France (1815) that it would need to be controlled. Fairly consistent enforcement of this law built a substantial collection in the Bibliothèque royale, nationale, impériale throughout the century. Most of Daumier's contemporary collectors were outside France, especially in Germany, Switzerland, Italy, Great Britain and the United States. It was the significant donation of lithographs by the contemporary American dealer and collector, George Lucas, who lived in Paris during the Second Empire, that completed the BnF's collection.

The BnF offers an online version of this exhibit at <http://expositions.bnf.fr/daumier/index.htm> and a well-illustrated catalogue [192p, 230ill, ISBN 9782717724080, 36 euro] including essays by print and art historians and curators Philippe Kaenel, Ségolène Le Men, Michel Melot, and Valérie Sueur-Hermel.

Carol Armbruster
Library of Congress



Ideas that Shaped the World

The John Murray Archive Exhibition
The National Library of Scotland

This free, permanent exhibition is only one element of the National Library of Scotland's long-term project of drawing scholarly and public attention to the diverse resources in their recently acquired John Murray Archive. Established by John Murray I in 1768 and continued by successive generations of John Murrays until merging with Hodder Headline in 2002, the firm was one of Britain's most important publishers, producing influential works of literature, science, travel writing, politics, and economics. The NLS's purchase of the Murray archive has made available to a wider public a unique record of more than two hundred years of publishing, containing, according to an accompanying pamphlet, "over 150,000 items including correspondence, business records, and manuscripts" relating to some of the most important publications of the past two centuries. The archive will no doubt continue to attract readers to the NLS for many years.

Ideas that Shaped the World is an introduction to the breadth of material in the archive as well as an exploration of the publisher's role in public discourse. The small exhibition room is just inside the National Library's entryway, recently refurbished to be more welcoming to the general public. With a fireplace and bookshelves, the room is designed to look like John Murray's living room at 50 Albemarle Street in London, long a meeting place of Murray and his writers. The exhibit features eleven display cases, each focused on a different author who worked with the Murrays over the years. The selection of writers will change over time so as to feature a continually evolving set of highlights from the archive. The writers featured in mid-May reflected an understandable bias toward the nineteenth century, when Murray published some of the most influential texts of the age; they were by Walter Scott, Maria Rundell, Lord Byron, Benjamin Disraeli, Austen Layard, Charles Darwin, Mary Somerville, James Hogg, Robert Peel, David Livingstone, and Isabella Bird Bishop. It is planned to include Jane Austen sometime this spring.

The room is darkened to protect the original letters and manuscripts that appear in the display cases alongside other items relating to each of the featured authors – clothes, boots, scientific instruments, a camera, and even a bassoon in the Darwin case. Each case is accompanied by a multimedia touch-screen (shaped like a book) that guides the visitor through the items in the case, explaining their significance to the life and work of the writer. Especially interesting are the selected letters, often between the writers and Murray, covering a range of personal and professional topics. Each original letter appears in the case while the screen displays a scan that can be zoomed in, and a transcription of the full text. A button on the screen also allows the visitor to hear each letter read entirely aloud while following along with the text. While the presentation of the letters demonstrates an effective and stimulating use of multimedia to bring the material to life, other elements of the exhibition are occasionally characterized by extraneous animation, lighting changes, and sound-effects that seem to bend over backward to appeal to the viewer with a short attention span. The darkness of the room and the fact that each case can only be seen by one visitor at a time make the exhibition a solitary experience, and despite its fascinating scholarly content, it feels a bit like playing a video game.

Screens shaped like windows hang on the walls, mimicking the view from Murray's living room, in a portion of the exhibition called 'The World on the Street.' Carriages, then trains, and finally taxis occasionally pass the window, reflecting the technological changes that occurred over the period of the firm's existence. These screens also show passing historical figures and boys holding newspapers to indicate the passage of time. Punctuating the room are additional signs with information about the world of publishing today and featuring testimonials from contemporary Scottish writers including Irvine Welsh and Ian Rankin, describing the publication process from the author's perspective. Finally, 'The Publishing Machine' interactive table at the end of the exhibition reveals the various elements involved in publishing and marketing a book – from the selection of topic and writing style to choices like cover illustration and font.

General information about the John Murray Archive at the National Library of Scotland can be found at <http://www.nls.uk/jma>. This excellent website features guides to using the archive, the curators' blog, and resources for learners. In addition, the website includes information specific to this exhibition, notably a gallery of the items currently on display: <http://www.nls.uk/jma/gallery/index.cfm>.

Ruth M. McAdams
University of Edinburgh



Blood on Paper: The Art of the Book

Victoria and Albert Museum, London
15 April – 29 June 2008

Certain Trees: The Constructed Book, Poem and Object, 1964-2008

Victoria and Albert Museum, London
1 April – 17 August 2008

An exhibition of books is by nature a challenging proposition: encountered under ordinary circumstances a book asks for physical interaction, to be picked up and held and have its pages turned over. Placing a book behind glass emphasises its status as an artefact while denying the privilege of perusal. *Blood on Paper*:

The Art of the Book, The Victoria and Albert Museum's exhibition of contemporary book-based art, builds on this inherent tension between revealing and withholding to subvert conventional expectations of what an artist's book should be. *Blood on Paper*, while metaphorically and literally present in some of the works exhibited, is intended as a reflection of 'the passionate commitment' of artists who adopt the book as 'a vehicle for artistic creation.'

The range of artists represented here is a roll-call of contemporary art beginning with Jean Dubuffet (*La Lunette Farcie*) and Iliazd (*Poésie de Mots Inconnus*) as inheritors of the Dada project alongside successors of the classic *livre d'artiste* tradition including Henri Matisse (*Jazz*), Pablo Picasso (*Deux Contes*) and Alberto Giacometti (*Paris sans Fin*). The exhibition posits a history of the genre of the artist's book through the expressions of 'New World' artists like Ed Ruscha (*Stains, Twenty Six Gasoline Stations*) and Sam Francis (*14 Life*) up to the contemporary moment with pieces commissioned especially for the exhibition by Anselm Kiefer and Not Vital.

The exhibition is structured as a kind of ecclesiastical space, with side chapels devoted to artists who work with texts and a nave anchored at both ends by examples of Anselm Kiefer's monumental books. The first of these, *The Secret Life of Plants*, a free-standing two-metre high compendium of stars charted on pages of lead, pays homage through scale and scope to the authority of the book as the physical embodiment of knowledge. Embracing the upper half of the space is Charles Sandison's light installation, *Carmina Figurata*, in which thousands of red and white dot-matrix words, drawn from what might be a phonetics text, skitter insect-like in and out of family groupings. Sandison's words of light evoke the realm of the book-liberated electronic text while at the same time looking back to a pre-literate time when words were breath and air unanchored to a physical form.

Many of the pieces are shown alongside their cases, which form an integral aspect of the works, protecting and displaying them and mediating the reader's approach. Richard Tuttle's *NotThePoint* features five texts by the artist that explore the nature of five colours, each individually bound in its own volume and delicately poised along the length of a piece of sycamore wood to form a meditative literary landscape. Damien Hirst's contribution from his *New Religion* series is two immense reliquary cabinets that are simultaneously the work's

form and content. Positioned at the centre of the exhibition, and as unavoidable as his work is generally in contemporary British art, Hirst's *Jesus Christ* cabinet remains enigmatically cloaked while its companion is opened to reveal some of the arcana of the New Religion: Hirst's trademark pill, a skull, a butterfly and a series of folders that may or may not contain the tenets of (Science as) the New Religion.

Of those books that are artistic collaborations with well-known works, there are some provocative couplings: Paula Rego reveals a nightmare carnivalesque *Jane Eyre*, Balthus' is a sinister inky *Wuthering Heights* and Roy Lichtenstein sets Allen Ginsberg's *La Nouvelle Chute de l'Amérique* to a pop art score. Anthony Caro's *Open Secret* sculptures, giant altar-like books in bronze, stainless steel and brass, remain closed in this exhibition, incarcerating the words of Hans Magnus Enzensberger and Shakespeare within them. The incendiary text is evoked in Cai Guo-Qiang's *Dangerous Book: Suicide Fireworks*, a book comprised of abstract drawings of fireworks executed in gunpowder and complete with fuse. Cai Guo-Qiang, born in China in 1957, acknowledges through this work both the destructive and liberating power of books. The accompanying video shows the artist exploding one example then cautiously reading the still-smouldering pages of his self-consuming work.

The most perplexing piece is perhaps *Detritus* which consists of 75 remarkably realistic facsimiles of objects retrieved from the floor of Francis Bacon's studio – photos, telegrams, memoranda, calendars and sketches – and collected into the facsimile of a suitcase belonging to the artist. This work implicitly raises questions about intentionality, reproduction and the nature of the book. The exhibition concludes with Anish Kapoor's starkly beautiful *Wound*, a knee-high stack of large-format white paper with a laser-incised fissure running deep into the pages. An image repeated nearby in other media by the same artist, Kapoor's violated page becomes simultaneously flesh and geographical feature.

The enigmatic in *Blood on Paper* – the cases left unopened and the pages unturned – render this an open-ended discussion. Leaves are suspended from walls and hung double-sided on hinges, glass-bottomed cases allow craned views of covers and acrylic stands are artfully employed to prop open multiple pages. But what is revealed also serves to emphasise what cannot be viewed as visitors

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are called upon to engage with the works and reach their own interpretation of the book.

Pleasures of meaning and comprehension are more immediately accessible in the V&A's complementary exhibition *Certain Trees: The Constructed Book, Poem and Object, 1964-2008*. Book artists including Ian Hamilton Finlay, Erica Van Horn and Brian Lane take their departure point from the poem, handily adapting typography and graphic conventions to suit their meaning. The exhibition is an assembly of inventive wordplay and visual wit self-published in conjunction with private United Kingdom presses such as Coracle and Wild Hawthorn Press. Here is celebrated a poetry of office supplies where plastic punch labels bear verses, erasers give language lessons and spiral bindings become the masts of sails. The title of Simon Cutts' *The Poem's Manifestation is the Book* – two tablets of white alabaster subtly veined with a text of nature's own devising – might justly serve as an alternative title for this thoughtful exhibition of constructed books.

Catherine Dille
London

FORTHCOMING EVENTS

Reading After Empire: Local, Global and Diaspora Audiences

University of Stirling, Scotland
3-5 September 2008

How should we read colonial and postcolonial texts? Is reading an act of resistance, or the domestication of difference? Does postcolonial studies posit an 'ideal reader'? What (if anything) are the differences between local, national and transnational audiences? How can we ever adequately interpret the imperial archive? This international conference focuses on the neglected but central role of reading in colonial, postcolonial and diasporic contexts. It uses reading in its broadest sense (e.g. as reception, viewing, consumption, translation) to raise questions about the politics, and the pleasures, of interpretation. Confirmed speakers include Arjun Appadurai, Jackie Kay, Greg Myers, Stephanie Newell, and Vron Ware.

For further information, contact Bethan Benwell <b.m.benwell@stir.ac.uk> or view <http://www.devolvingdiasporas.com>

BOOK REVIEWS

Thomas Augst and Kenneth Carpenter (eds). *Institutions of Reading: The Social Life of Libraries in the United States*. Amherst and Boston: University of Massachusetts Press. 2007. xi, 368p. ill. ISBN 1558495916. £18.50 \$US28.95.

This diverse and important collection traces the history of libraries in the United States from c.1750 to the present day. As its subtitle suggests, the volume illuminates the social, as well as the bibliographic, significance of the locations of book storage, lending, and reading. The library is sometimes broadly defined, ranging from the Internet Archive to rural bookmobiles and the *Colored American* journal. As this range suggests, a number of contributors, particularly James Green and Michael A. Baenen, pay salutary attention to issues of space, charting the strategies of order and control allowed or enforced by the particular structures of the library building.

The most exciting essays in this collection raise unsettling questions about the ideological forms that shaped, and continue to shape, library construction and provision. James Raven unpicks the tensions between the late eighteenth-century understanding of the library as an engine of 'a purported democracy of understanding and egalitarian improvement' (49-50) and the political and material exclusions necessary to reproduce the ideology of polite liberality. Thomas Augst raises similarly provocative questions about the social purposes and operations of the library both in his introduction to the volume and in a chapter exploring the nineteenth-century elevation of the library to a secular cathedral. Narrowing her focus to one particular library, that of the Hispanic Society of America, Elizabeth Amman investigates, in an informal and energetic style, its founder, Archer Milton Huntington's attitudes towards the Spain he both reified and denigrated to produce a vision of North American cultural superiority. Elizabeth McHenry and, more briefly, Janice Radway examine the particular politics of black American libraries in Philadelphia, New York, and Durham, though the volume might have been even stronger had these been complimented by a more sustained attention to the exclusions of 'whites-only' libraries, and the complex politics of desegregation.

An important theme that ties many of these essays together is the increasingly visible

presence of women in the library, and their sometimes-conflicted relationships to the institutions of book reading and lending. As Raven points out, women were largely excluded from early social and proprietary libraries (45). The gradual 'feminisation' of library culture is revealed elsewhere as the product of a complex series of social and economic shifts. Augst notes that by 1933 'three-quarters of America's public libraries were founded through the efforts of women's clubs' (15), while Barbara A. Mitchell establishes library employment of female staff as a precursor to the late nineteenth-century feminisation of clerical labour. On the other side of the lending desk, Christine Pawley, among others, touches on the library's increasing appeal to women readers. In a thought-provoking, though sometimes awkwardly written, chapter, Karin Roffman identifies the importance of the library to the professional, personal, and literary development of Marianne Moore and Nella Larsen, finding, in the conflict between the systems and the joys of bibliographical practice, a common experience which usefully brings together the corpses of these very different writers. Roy Rozensweig closes the collection, offering the reader tantalising glimpses of a number of possible futures: futures made more vivid by the reader's newly enhanced understanding of the library's past.

Helen Smith
University of East Anglia



Michelle P. Brown, *The World of the Luttrell Psalter*. London: The British Library, 2006. 96p. ISBN 0712349596. £9.95.

In October of 2006, the British Library inaugurated its new Folio Society Gallery with an exhibit of one of its greatest treasures, the Luttrell Psalter, a lavishly illuminated manuscript commissioned in the 1330s by a wealthy landowner named Sir Geoffrey Luttrell III. Two new publications marked the opening of the exhibition: one a facsimile of the manuscript itself, and the other a short, readable, and beautifully illustrated discussion of the text written by curator and historian Michelle P. Brown.

A supporter of the house of Lancaster, Sir Geoffrey owed his position as much to services performed for the Crown by earlier generations of Luttrells as to his own shrewd matrimonial alliances. He was, however, very

much a 'new man' in the context of the fourteenth century, and his chief concern in the decade and a half before his death in 1345 was to ensure the continued prominence of his family. The Psalter was merely the most extravagant of a number of memorial arrangements made for himself and his family in the last years of his life. He intended it to be his chief monument, and this it has proved ultimately to be: the male line of the Luttrells ended in 1419, less than a century after the Psalter was made.

What makes the Luttrell Psalter so spectacular are its illuminations, among the richest and most varied known from any medieval text. Some are set pieces associated with the courtly life: Sir Geoffrey and his family at the feast, Sir Geoffrey sitting armed upon his war-horse with his well-connected wife and daughter-in-law displaying the heraldic arms of their own families. But many – in some ways the most entrancing – are not: a peasant lad stuffing his face with stolen cherries, a rich man digging in his purse to help a disabled child in a wheelbarrow, peasants harvesting and planting in close proximity to technological innovations such as the watermill, which Sir Geoffrey had proudly introduced to his estate. Some depictions are overtly religious, such as Christ at the Last Supper; some are funny or even crude, such as the likely digs at Queen Isabella and her lover Mortimer. Almost all are, as Brown argues persuasively, symbolically related to the Psalter text they illustrate.

Brown's discussion is nuanced and intelligent, drawing as it does upon a wide range of contemporary illuminations and exegetical texts. Although completely different in scale and audience, her work will almost inevitably be compared to Michael Camille's much lengthier monograph, *Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England*, which has been since its publication in 1998 the best known treatment of the manuscript. On one particularly important point, they certainly agree: the essentially constructed nature of the world depicted in the text. Like Camille, Brown is acutely sensitive to the ideological aspects of illustrations that often seem on the surface uncomplicated reflections of daily life. However, whereas for Camille Sir Geoffrey's lordship was a central theme, in Brown's work it is his spiritual preoccupations that come more to the fore. Her imaginative explication of the relationship between illustrations and sacred text is the great strength of the book. Sir Geoffrey emerges from her account as a

man concerned not merely with his power and lineage, but with his soul as well. It is a persuasive picture.

The World of the Luttrell Psalter is a sensitive and engagingly written account that should appeal to readers at all levels of experience. There is one minor annoyance that author and publisher might consider addressing in subsequent editions of the text. Most of the illustrations discussed in detail are reproduced in the text. However, some are not, and because the illustrations are labeled only by folio page and not by figure or page number, it is not always easy to tell what has and has not been included, nor where one ought to look to find the illustration under discussion.

Robin Chapman Stacey
University of Washington



Christopher Cowles and David Walker, *The Art of Apple Branding: Australian Apple Case Labels and the Industry since 1788*. Hobart: Apples from Oz, 2005. x, 218p. ISBN 0646434209. AU\$195.00 dust jacket edition; AU\$255.00 slip-cased.

Ephemera enthusiasts recognise the value of preserving the commonplace relics of everyday life, of the typical over the extraordinary. Not only are they more expressive of the realities of a particular place and time, they are (at least until recently) less likely to have been acquired, preserved and treasured by major cultural institutions: the State Library of Tasmania, for instance, has a fine collection of Tasmanian fruit case labels – mostly for apples, but also for pears, berries, and stone fruits – however the existence of this collection is a result of recent benefactions not of an original commitment by the library. Although many of these labels are still common and easy to find in antique shops, many are as scarce as the rarest colonial books.

The Art of Apple Branding won the 2007 University of Tasmania prize for the best locally-published book. It is elegantly designed and lavishly illustrated, with more than 60 colour plates, and includes biographies of 'artists, creators and instigators of label designs and publicity during the paper label era.' The first half of the book is an account of the industry; the second half is a comprehensive catalogue of the labels. Tasmanian labels account for nearly half of the 750 labels recorded in the catalogue.

Cowles and Walker describe the labels as 'pieces of paper that were never meant to have more than a brief, functional life ... [but now] are both admired and collected, and can tell us much about a way of life that revolved around the apple industry' (1). They have devised the concept of 'industrial folk art' to explain the place of apple labels in Australia's cultural and economic history. Australian labels were products of a sophisticated industrial process and designed for short-term, mass-market use; their designs, however, have a folksy, amateurish quality when compared with their American counterparts. As Cowles and Walker put it, 'there was ... a certain crudity about them that often reflected the large influence on their designs of the growers, exporters and printers' (1). Some major artists, including Max Angus, Harry Kelly, and James Northfield, did design apple labels, but they regarded the work with disdain. Angus described his iconic 'Rooster Brand' label for Henry Jones & Co. as 'my little rebellion'; he was already 'fed-up with the mandatory dark blue outlines around the lettering, and knew that I'd be expected to produce a highly modelled rooster complete with feathers,' and instead produced a stylised image, 'a very clean, Matisse kind of thing,' and was startled when the response came back that the clients 'reckon it's the best label they ever had' (63). But again, this was the exception. More typical was the Huon Valley orchardist and local newspaper editor Lance Geeves who regarded labels as 'just another cost ... they made the box look nicer – but they didn't lift the price' (59).

Apples are hugely significant in Tasmanian history. For much of the twentieth century it liked to be known as 'The Apple Isle,' and the orchards were not only a major contributor to the state's economy, they were also in many ways emblematic of its complicated relationship with its own past and its identity place in the world.

European agriculture might in fact be said to have pre-dated the penal settlement of Van Diemen's Land. James Cook's crew planted potatoes, kidney beans, peaches and apricots on Bruny Island in 1777, and William Bligh planted apples and vegetable seeds there in 1788; on his return in 1792, Bligh found that an apple had grown. Later that year, further south, d'Entrecasteaux's crew planted cabbages, potatoes and sorrel. Gardens at the first permanent settlements in 1804 were failures, but despite the poverty of the soils

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and the strangeness of the climate (Hobart is the coldest and the second-driest of Australia's state capitals) European agriculture was well-established by the 1820s.

When Van Diemen's Land was renamed Tasmania in the mid-nineteenth century, and the British government stopped sending convicts, the society that had grown up from the penal colony suddenly found itself with a history that it could neither forget nor blithely celebrate. The success of Caroline Leakey's novel *The Broad Arrow* (1859), followed by the publishing phenomenon that was Marcus Clarke's *His Natural Life* (1874), prompted the rise of quasi-gothic tourism: come to Tasmania, see the picturesque ruins of abandoned prisons, hear the blood-curdling tales of cruelty and injustice. Respectable folk, however, did not want to be tarnished with that particular brush, and from the 1860s onwards began constructing alternative myths about the strange, triangular island at the bottom of Australia.

Walch's Tasmanian Guide Book (1871), written largely by poet and novelist Louisa Anne Meredith, sought to emphasise the island's natural beauty: the mountains, forests, lakes and rivers that make such contrast with the vast flatness of the Australian mainland. This was not a complete lie; the nightmare penal colony was well on its way to being transformed into an 'Antipodean England,' a romantic landscape full of farms and villages liberally spiced with abandoned ruins. That quintessentially English fruit, the apple, was already a major crop.

Cowles and Walker note at the start of their book that there is no standard history of the apple industry in Australia; their introductory chapters on the development of apple orcharding in Australia are thus an original contribution to the literature, meticulously researched and elegantly written. Their account of the design and production of the labels includes, *inter alia*, a concise and lucid account of the lithographic processes involved.

Decorative labels came into use around 1910, and began to disappear with the advent of printed cartons in the 1960s. Until the Second World War designs typically featured Australian scenery or wildlife, or European animals and birds domesticated in Australia; post-war labels began to show an interest in appealing to Asian markets, with depictions of tigers and elephants. Again, the naivety of these designs (what did these people think they were saying?) captures much about Australian popular culture, and how people

thought about the world beyond their borders.

Ian Morrison
State Library of Tasmania



Maria Georgopoulou, Céline Guilmet, Yanis A. Pikoulas, Konstantinos Sp. Stakos, George Toliás, eds. *Following Pausanias: The Quest for Greek Antiquity*. New Castle, DE: Oak Knoll Press, 2007. 253p. ill. ISBN 9781584562092 (USA); 9789606727023. \$75.00.

In the second century CE, the Greek author Pausanias compiled his *Periegesis*, a travel guide to most of southern Greece. The account does not seem to have been widely known to his contemporaries and, in fact, little is known about Pausanias himself. However, once put into print in 1516, it has become increasingly valuable to the burgeoning study of antiquity and the creation of maps and atlases. These fields are represented in *Following Pausanias* in its contents as well as in the expertise of the twelve contributors whose specialties include archaeology, ancient and modern Greek history and art history, and book history. Two contributors are affiliated with the Gennadius Library of the American School of Classical Studies in Athens whose collections have provided the majority of the beautifully reproduced illustrations that constitute approximately half of the book.

The book's four sections carry out the introductory statement that *Periegesis* is 'a valued monument of Antiquity and – at the same time – a useful modern tool' (15), beginning with "The Periegetes Pausanias and His Era (2d c. AD)," then moving chronologically "From Antiquity to the Renaissance" to "Pausanias in Modern Times (1418-1820)" and concluding with "Pausanias Today: An Evaluation." The divisions are sensible although, because all but one contain several subsections, they tend to repeat information within and between the sections.

Textual historians will value the full discussion and illustrations of the transmission of the original text accompanied by discussion of its reception over time. The first edition quickly produced other editions translated into Latin and, in the seventeenth and eighteenth centuries, into modern European languages. Illustrations were added to the 1731 French translation and became a common feature in subsequent editions.

A new element of Pausanias' importance coincided with developments in Greece at the end of the seventeenth century when the Venetians began their reconquest of the Peloponnese from the Ottomans. Hope increased that all of Greece might soon be free allowing visitors to 'travel everywhere [and] without fear [with] the ancient *periegetes* as their guide' (84). In the late eighteenth and early nineteenth centuries, Pausanias had a role in the Greek uprising against the Ottomans: Greek patriot Rigas Feraios cooperated in a translation of the French version of the *Periegesis* by Abbé Bartélemy while Ioannis Kapodistrias, president of the fledgling Greek state from 1828 to 1831, used Pausanias to determine the borders of the new country of Greece.

Present-day travelers are unlikely to carry this large, expensive volume as they retrace the steps of the ancient guide but they would be well advised to take copies of the excellent route maps tracing Pausanias' progress in Athens, Sparta, Olympia, Delphi, and Messene, and the more specific plans of his seven paths in Athens and four in Sparta. This final section of the book also includes models of significant buildings illustrated in stunning color. Sixteen pages of bibliography demonstrate clearly not only the recent revival of interest in Pausanias but, beginning in the fifteenth century, appreciation of the value of his *Periegesis* by diverse audiences. This elegant publication is truly a tribute to 'the better and older guide... who walked – we could say – before us' (163).

Carol G. Thomas
University of Washington



Donald Jackson Kerr. *Amassing Treasures for All Times: Sir George Grey, Colonial Bookman and Collector*. New Castle, DE and Dunedin: Oak Knoll Press and Otago University Press, 2006. 351p., ill. ISBN 1584561963 [Oak Knoll], ISBN 1877372218 [Otago University Press]. US\$49.95.

George Grey was one of the most notable figures in Britain's nineteenth-century colonial empire. A very long career saw him as an explorer in Australia, administrator – essentially as governor – in South Australia, New Zealand and the Cape Colony – and politician – Prime Minister of New Zealand. Although he returned to England in the 1890s to die, he spent many decades outside Europe.

None of this was without controversy, as several published biographies demonstrate. Indeed, in a study that appeared in the same year as Donald Kerr's book, Leigh Dale points once again to the ambiguous character of Grey's public legacy ('George Grey in Ireland: narrative and network,' chapter 5 in David Lambert and Alan Lester, eds., *Colonial Lives Across the British Empire: Imperial Careerism in the Long Nineteenth Century*, Cambridge: Cambridge University Press, 2006, 145–175). However, when one turns to books and libraries, Grey's record can be seen as much more positive, not to say uniquely productive, in two of the three colonies where he was particularly active. Major collections of books and manuscripts given to Cape Town and to Auckland are the tangible memorials to the governor's acumen and success as a bookman.

While he was curator of the Grey Collection in Auckland, Donald Kerr undertook as a PhD thesis the research leading to the present abundantly documented study. His gathering of material has been wide-ranging and meticulous, extending to the books preserved both in Auckland and in Cape Town. In this he was helped by Grey's own habits in preserving the ephemera and correspondence that back up the story of his collecting from booksellers and private individuals. It is tempting to see in this a reflection of Grey's character. The complexly intellectual future Australian Prime Minister Alfred Deakin, in writing his impressions of the participants in the 1891 Convention to consider a Federation of Britain's South Seas colonies, is relatively benign in his assessment of the veteran Grey. Nonetheless, in observing how the New Zealander and Sir Henry Parkes, the Grand Old Man of New South Wales, were 'from the first moment plainly bristling with hostility to each other,' he recorded their 'force of egotism' (Alfred Deakin, *The Federal Story: The Inner History of the Federal Cause 1880–1900*, ed. J. A. La Nauze, Melbourne: Melbourne University Press, 1963, 35–37). Amongst other things, this took the form of collecting testimonies of their connections and friendship with great personages in the Old World. Whatever Grey's motives were, he was not only known as the most considerable bibliophile in the colonies, but it can justly be claimed that he put together the grandest private libraries to be formed there before the generation of David Scott Mitchell, Alexander Turnbull and, later again, Sir William Dixon.

As Donald Kerr's book makes clear, Grey was of his time; in other words, one before

Australians and New Zealanders were largely, if not exclusively, concerned with bringing together the relics of their own indigenous and European-settled civilizations. It is true that Grey's interest in Australian and African languages and in a philological perspective in general was early and unusual, but he came fairly late to a more systematic concern with the fields being cultivated by Hocken and – on an even grander scale – by Mitchell. Almost paradoxically, the evidence he kept of his early buying saved for us such things as unique copies of consignment catalogues Edward Lumley sent from London to Wellington in the 1840s. What South Africa and New Zealand gained was, twice over, a representative assemblage of medieval manuscripts and early printed books. If one remembers that Sir Charles Nicholson's similar holdings were for the most part bought much later and not transmitted to Sydney until well after his death and that Robert Sticht's Australian years lay well ahead in the twentieth century, Grey's achievement is all the more significant. Then, too, because of a late fire in his English house, we know much less about the mechanics of Nicholson's collecting. As for John Macgregor's large but somewhat different library, dispersed in Melbourne in 1844, we know even less about how it was put together and why. The centenary of Mitchell's death in 1907 has sparked renewed research into the formation of a collection that turned aside from the classical staples of early printing and Elizabethan literature, but the Sydney man was not one for the public display of 'force of egotism.' All of this underlines the significance of Donald Kerr's pioneer monograph, which he is happily going to complement by a study of Hocken now that he has moved to Dunedin. It is to be hoped that others will join in the investigation of the stubborn life of bibliophilia against the odds at the Antipodes.

Wallace Kirsop
Monash University



Jenny Mander, ed. *Remapping the Rise of the European Novel*. Oxford: Voltaire Foundation, 2007. ix, 344p. ill. ISBN 9780729409162. £65.

Ian Watt begins *The Rise of the Novel* (University of California Press, 1957) with a statement of assumptions: 'Is the novel a new literary form? And if we assume, as is commonly done, that it is, and that it was begun by Defoe,

Richardson and Fielding, how does it differ from the prose fiction of the past, from that of Greece, for example, or that of the Middle Ages, or of seventeenth-century France?' (9, italics added). Although he makes his assumptions clear at the very beginning, this has not stopped others from criticizing the book as neglecting pre-eighteenth century prose forms as well as any European tradition. Like the recent issue of *Eighteenth-Century Fiction* focused on "Reconsidering the Rise of the Novel" (2000), Jenny Mander's special issue of *Studies on Voltaire and the Eighteenth Century* witnesses the continuing, insistent presence of Watt for scholars of both the novel and the history of the book by attempting to update and broaden his groundbreaking book. Of particular interest to SHARP members, Mander gathers together bibliographers and historians in addition to the expected literary scholars in order to explore the material contexts of the history of the novel.

For instance, James Raven provides archival and bibliographical statistics of novel production in England between 1750 and 1830, demonstrating, as one example, a significant surge in epistolary novels in the 1770s and 80s. Raven's statistics and title counting show how half of all British novels between 1776 and 1784 were epistolary in form and indicate the popularity of certain novelists such as Frances Burney by the number of professed imitators of her. Raven also accounts statistically for the number of translations appearing during the period, a topic that runs throughout the collection.

Also of interest to SHARP members, Lise Andries' contribution, 'Was the Novel a Popular Genre in Early Modern France?' expands the geographical range of the novel (other essays in the collection focus on the Russian, Spanish, Italian, and modern Greek novel) by looking not only at the idea of a transnational reader, but also at other publishing formats. Focusing on the French *bibliothèque bleue* as an exemplum of mass-produced, popular literature, Andries, while not introducing any substantially new information on the *bibliothèque bleue*, offers a rejoinder to Watt, pointing out how the chapbooks with their multiple reading publics make it difficult to separate completely the new novel from older genres. While the bourgeoisie favored the new, modern novel, for example, the working classes and children kept up the demand for the older chivalric romances and epics. The *bibliothèque bleue*

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conflate the two genres by publishing them in the same format. She argues for looking closely at the continuities rather than 'breaks and rises' (260) in studying the history of the novel.

Overall, *Remapping the Rise of the European Novel* provides a provocative snapshot of the range of current work in the history of the novel as well as history of the book, from bibliometric analyses to translation studies to social histories of eighteenth-century popular literature. As a corrective to *The Rise of the Novel*, though, Mander's collection, like much of the criticism after Watt, serves more to demonstrate his pervasiveness that it does to exorcise him. Mander makes a similar move to Watt at the end of her introduction as she makes her assumptions clear. The European novel and the early modern period are necessary fictions for the collection, not defining characteristics of the novel: 'the early modern European focus of this volume, therefore, should not be understood as an implicit assertion as to the novel's historical or territorial origins; it constitutes instead a point of departure for a new collaborative journey that sets out to explore the world of prose fiction by crossing existing boundaries' (19). Like Watt's assumptions in 1957, these are today's assumptions of historians of the novel.

Eric Leuschner
Fort Hays State University



Robin Myers, Michael Harris and Giles Mandelbrote, eds. *Books on the move: Tracking copies through collections and the book trade*. New Castle, DE: Oak Knoll Press and London: The British Library, 2007. xv, 164 p. ill. ISBN 9781584562191 [Oak Knoll]; 9280712309860 [BL]. \$49.95; £25.00.

This is the twenty-seventh volume in the *Publishing Pathways* series, which since 1979 has been the record of annual conferences on book trade history. *Books on the move* is based on the most recent conference, which took place in December 2006. Participants will be gratified by the speed with which this volume was prepared and issued, as readers will be gratified to have access to such excellent material.

There are seven essays all closely connected with the theme announced in the title. The volume begins in a lively way with Peter Beal's

"Lost": The destruction, dispersal and rediscovery of manuscripts.' The author gives examples of the many ways that manuscripts have gone astray or been destroyed over the ages, and of the unexpected reappearance of treasures assumed to have been well and truly lost. For its many virtues, this is an essay that deserves to be further anthologized and widely read.

David Pearson asks 'What can we learn by tracking multiple copies of books,' and reports his findings with respect to English editions of *The commentaries of C. Julius Caesar* published in 1590, 1655 and 1695. The 'detailed analysis of copy-specific evidence ... across coherent groups of books' is put forward as 'one of the key directions for book history' (35), despite limitations such as the serendipitous nature of copy survival. A variation of this approach can be seen in Cristina Dondi's study entitled 'Pathways to survival of books of hours printed in Italy in the fifteenth century,' which includes a census and analysis of relevant copies, surprisingly few of which have survived.

Four essays make contributions to the history of collecting and libraries: Angela Nuovo's 'The creation and dispersal of the library of Gian Vincenzo Pinelli,' Astrid Balsem's 'Books from the library of Andreas Dudith (1533-89) in the library of Isaac Vossius (1618-89),' Pierre Delsaert on 'The library of Gustave van Havre (1817-92) and its afterlife in Antwerp libraries,' and Jos van Heel on 'The odyssey of the manuscript collection of Gerard and Johan Meerman.' Each provides a record of remarkable libraries, and the vicissitudes they experience, including attacks by pirates on the open sea (Pinelli), arduous travel (Dudith/Vossius), and the rescue from complete dispersal (van Havre) by public-spirited bibliophiles. In tracing a large block of manuscripts that belonged originally to the Jesuit Collège de Clermont in Paris, were acquired by Gerard Meerman, later sold in a great auction at which Sir Thomas Phillipps was especially active, and are now at the Royal Library in Berlin, Jos van Heel provides valuable background about many collectors and collections. No capsule review can do justice to the wealth of interesting details and intricate plots to be found in all these careful studies.

All in all, *Books on the move* is a welcome and valuable addition to our book and library history literature. All the essays show originality and are characterized by good research and writing. The text is well-edited

and adorned with useful illustrations. It is my pleasure to recommend this latest volume in the *Publishing Pathways* series to scholars and enthusiasts in the field.

Alvan Bregman
University of Illinois at Urbana-Champaign

E-RESOURCES [CONT]

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The SciPer Project of the Universities of Leeds and Sheffield is delighted to announce the publication of the third and final instalment of *Science in the Nineteenth-Century Periodical: An Electronic Index*, which is published by hriOnline and is freely available at <<http://www.sciper.org>>. The SciPer Index provides a scholarly synopsis of the material relating to science, technology, and medicine appearing in sixteen general periodicals published in Britain between 1800 and 1900. With entries describing over 14,000 articles and references to more than 6,000 individuals and 2,500 publications, it provides an invaluable research tool for those interested in the representation of science and in the interpenetration of science and literature in nineteenth-century Britain, as well as for students of the period more generally. The new journals indexed in this final release include selected years from the *Belle Assemblée* (1806), *Black Dwarf* (1817), *Blackwood's Edinburgh Magazine* (1817-18), *Christian Observer* (1802), *Edinburgh Review* (1802-03), *Mirror of Literature* (1822-28), *Wesleyan Methodist Magazine* (1822-26), and *Youth's Magazine* (1828-37). As Aileen Fyfe observes in *Nature*, 'researchers can not only locate reports of Michael Faraday's lectures, or reviews of Charles Darwin's *On the Origin of Species*, but also uncover references to their favourite scientific topics buried deep within short stories, satirical poems, travelogues and articles on other unrelated areas ... There is no doubt that the electronic index will be very helpful.'



The Edinburgh Bibliographical Society website has recently been relaunched at <<http://mcs.qmuc.ac.uk/EBS/>>. We invite those with an interest in book history and bibliography with a Scottish flavour to visit and see what the organisation has to offer. We also welcome submissions of articles for consideration in our relaunched annual journal.

NEW PROJECT

Toward a History of the Book for Aotearoa New Zealand

A team of scholars at the University of Otago is organising to compose a single-volume account of how the culture of New Zealand been communicated in print and what it means to talk about a 'print culture' in a bi-cultural nation. The volume will be arranged in four distinct sections for English-language publishing and two for Maori publishing. The four periods of English-language publishing are:

~ 1830-1890: A period of regional development related to the establishment of educational institutions, libraries, and the expansion of telegraph to Australia and of railway links within New Zealand. (Editor: Tony Ballantyne)

~ 1890-1930: A period of internationalisation and entrepreneurship that sees the creation of the Industrial Conciliation Arbitration Act and the formalisation of labour relations, the vast importation of colonial editions, but also the export of locally published material to Australia as major firms like Whitcombe and Tombs expand. (Editor: Noel Waite)

~ 1930-1970: This period focuses on the development of a national consciousness in New culture and publishing, aided by state support following the election of the first Labour government in 1936. Significant publishers such as A. H. Reed cultivate a strong sense of New Zealand identity and major international and academic publishers begin

to open offices in the country. (Editor: Donald Kerr)

~ 1970-2010: The contemporary period sees a return to an international focus in print, as both publishers and booksellers become part of multinational conglomerates. 'Rogernomics' signals the removal of duties and government support, while the internet and new media open up other avenues for distribution and erode the net book agreement. (Editor: Shef Rogers)

The Maori publishing section of the book will be divided into two periods, from August 1830 through 1945 and from 1946 to the present. This section will include both Maori-language publishing and publishing by Maori about Maori. (Editor: Lachy Paterson)

In late 2008 and throughout 2009 the section editors will hold two-day research meetings in Dunedin to achieve agreement on the most significant events, themes, case studies and images for the section and to plan each participant's further research efforts toward the final version of the section. We welcome expressions of interest from scholars and advanced graduate students. Please contact <shef.rogers@stonebow.otago.ac.nz>.

CALL FOR PAPERS

Germaine de Staël Today: Currents and Cross-Currents

Washington University in St. Louis
8 – 10 May 2009

The Germaine de Staël Society for Revolutionary and Romantic Studies requests your participation in this international

symposium celebrating the 20th anniversary of the first international congress on Staël in America, held at Rutgers University: *Germaine de Staël: Crossing the Borders*.

Submissions may address topics such as: transatlantic crossings; Staël's Anglo-Saxon and American followers and critics; known and unknown literary/intellectual relations; salon sociability; private correspondences; dissemination of knowledge; cultural studies; travel literature; ambiguities of places/spaces; national literatures and languages; colonial intersections; translation practice and theory; language as a socio-political system; language and performativity; improvisation; women's publishing and censorship, Staël and women's Romanticism; Staël as novelist, playwright, and theoretician; literature and other arts; political/social thought; Staël as historian; the French Revolution and the Terror; Staël and revolutionary aesthetics; reception theory; feminist and masculinist readings; Staël's critical practice; critical cross-currents; teaching *Corinne* today; cinematographic interpretations; Staël in the age of digital humanities; electronic journals and bibliographies; new biographies, etc.

Proposals written in French or English must be received by **1 October 2008**. In addition to the traditional format of presentation (20-minute papers) more innovative formats are encouraged (i.e. round table discussions or performances). The participation of scholars both from abroad and from diverse fields, promises a conference of exceptional scope. The event will take place on the Washington University campus, and participants will be lodged at the Knight Center because of its convenient campus location and proximity to Saint Louis's rich ... /12

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French heritage. For further information, please contact Karyna Szmurlo <skaryna@clemson.edu>, Professor of French (Clemson University) or Tili Boon Cuillé <tbcuille@wustl.edu>, Associate Professor of French (Washington University).

FORTHCOMING EVENTS

Creating a Usable Past: Writers, Archives, and Institutions

The Harry Ransom Center
The University of Texas at Austin
13 – 15 November 2008

In response to the ever-increasing global interest in the future of research libraries and archives, digitization, preservation, and the value of original materials, the Harry Ransom Center will bring together leading writers, archivists, agents, and library directors to examine the ways in which they are engaged in creating a literary and personal past for future generations to study.

Writers Lee Blessing, Denis Johnson, Tim O'Brien, and Amy Tan will discuss the issues they confront as they create their own archives. Dana Gioia, Chairman of the National Endowment for the Arts, will deliver a keynote address about the future of reading and its implications for archives and institutions. Prominent dealers of rare books and archives, including Rick Gekoski and Glenn Horowitz, will discuss the marketing and sale of archives. Archivists and institutional directors will examine the challenges of processing collections in meaningful ways, the issues they face in the growing age of digital information, and other concerns that confront institutions now and in the future. For more information about the symposium and registration, please visit <www.hrc.utexas.edu/flair>.

In conjunction with the symposium, the Center will mount an exhibition entitled *The Mystique of the Archive*, using the lens of the Ransom Center's collections to explore both the archiving of our culture and the culture surrounding archives themselves. The exhibition runs from 2 September 2008 to 4 January 2009. For more information on the exhibition, please visit <www.hrc.utexas.edu/exhibitions/upcoming/>.

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THE SHARP END

Missed out on SHARP Oxford Brookes or SHARP Copenhagen this year? Our next issue will feature all the news and reviews. Many thanks to all SHARP-ists who volunteer to contribute all the news that's fit to print!