

SHARP News

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Winter 2007

Volume 16, Number 1

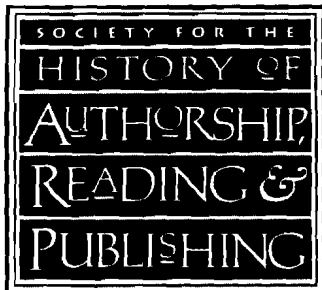
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SHARP NEWS

Volume 16, Number 1

Winter 2007

FROM OUR PRESIDENT

Effective 1 January 2007, the Johns Hopkins University Press will be handling our memberships and subscription fulfillment. The Executive Committee chose JHUP after careful and lengthy research; the Press has an excellent record of serving other organizations, similar to ours, in similar ways. We have become too large for administrative services to be handled by a volunteer. Barbara Brannon has been that heroic and faithful volunteer for many years; now the Membership Secretary will be freed to concentrate on ways of increasing our supporters and providing further services for our members.

For most of you, this change in our operations will proceed seamlessly. During the transition period we will ensure that paper and electronic communications are forwarded to the appropriate person within SHARP or at JHUP. For those of you with questions there might be slight delays, especially in early January, so please bear with us for a while. At any time you can reach me via email (<president@sharpweb.org>).

After 1 January, the JHUP contact information will be

The Johns Hopkins University Press
Journals Publishing Division
P.O. Box 19966
Baltimore MD 21211-0966, USA

Phone, toll free: 1-800-548-1784
Phone, outside the US: +1-410-516-6987
FAX: 410-516-3866
E-mail: <jrnlcirc@press.jhu.edu>

Please send your renewals to the address printed on the form or use the online membership renewal form: www.sharpweb.org

With best wishes for the new year and this new era in SHARP's history,

Bob Patten
President, 2005-2007

SHARP CONSTITUTION

Proposed Revisions to the 1993 SHARP Constitution

Submitted for SHARP membership approval in 2007

On pages 3-5 of this issue of *SHARP News*, you will find a copy of the proposed revisions to the 1993 SHARP Constitution. In addition, we have provided a ballot to vote 'yes' in favour of the revisions or 'no' against the revisions, plus an envelope to send in your ballot paper by 31 March 2007. One ballot per financial member, please.

This draft of revisions to the original SHARP constitution was drawn up by a committee convened in 2005 by the SHARP President, Robert Patten, and chaired by the Vice-President, Leslie Howsam; it was unanimously approved by the Executive Council in July 2006 and has been available for perusal by the membership.

Briefly, the new constitution is more democratic than its predecessor, more flexible and streamlined, and it provides for better communication with the membership.

For more details about the process, and/or to download a Word file that shows the revisions against a copy of the original constitution, please go to the following SHARP website:

<<http://www.sharpweb.org/constitution.html>>

Please take several moments to read through the proposed constitutional revisions, mark your ballot, and send it to the address indicated. We look forward to hearing from you, the SHARP membership!

Leslie Howsam
Vice-President

SHARP MINNESOTA 2007

Open the Book Open the Mind

11-15 July 2007

University of Minnesota, Minneapolis, USA

It's still not too late to book your place at the fifteenth annual SHARP conference. The conference theme highlights how books develop and extend minds and cultures, and also how they are opened to new media and new purposes. A pre-conference of practical workshops and a plenary session devoted to book arts and artists' books will be held at the Minnesota Center for Book Arts, near the University of Minnesota campus, on Tuesday 10 July 2007. The conference will be held on the Twin Cities campus of the University of Minnesota, in Minneapolis. Minneapolis-St. Paul International Airport is well served by nonstop flights from London, Amsterdam, Tokyo, and other major cities. The airport is close to the Mall of America, one of the largest shopping malls in the world.

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SHARP News

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COPY DEADLINES

1 March, 1 June,
1 September, 1 December

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<http://sharpweb.org>

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Recently Minneapolis has welcomed several outstanding new buildings for the arts and learning, including the Guthrie Theater (designed by Jean Nouvel), additions to both the Walker Art Center (by Herzog & de Meuron) and Minneapolis Institute of Arts (Michael Graves), the Minneapolis Central Library (Cesar Pelli), as well as the Frederick R. Weisman Art Museum (Frank Gehry). The remarkable Elmer L. Andersen Library houses one and a half million books and related archival materials in giant vaults carved into the banks of the Mississippi River literally below the campus of the University of Minnesota. The Andersen Library is part of the University of Minnesota Libraries, a system that owns more than 6.2 million books. The University of Minnesota is one of the largest university campuses in the United States. Minneapolis, where the conference will take place, is adjacent to St. Paul, the state capital, where the library of the Minnesota Historical Society houses extensive print and manuscript records. Both cities boast fine theaters, concert halls, and restaurants, as well as outstanding parks, many of which surround lakes. More than 10,000 other lakes lie within a several hours' drive, including vast Lake Superior and the Boundary Waters Canoe Area Wilderness, which stretches along the Canadian border. Chicago, with its many cultural attractions, is only 90 minutes away by plane. July is the warmest month of the year in the Twin Cities; daily high temperatures average 84F (28 C). See you then. See you there!

ANNOUNCEMENTS

Libellarium, Journal for the history of the written word, books and memory institutions is a newly-established journal to be published by the University of Zadar, Croatia. The first issue will deal with two key areas of book history: book history and its methodological issues (What is the book history today? Could it be an independent scientific discipline? What is the state of research in different countries? etc.); the use of sources in book history (such as bibliographies, printers' catalogues and advertisements, book dedications and forewords, missionary reports, etc.). The editors are keen to include work which takes an interdisciplinary approach that productively combines history, literary, and sociology with book history methodologies.

For further information, please contact Zoran Velagić at <zvelagic@ffos.hr>.

The Nordic-Baltic-Russian Network on the History of Books, Libraries and Reading (HIBOLIRE) has opened a new website at: <http://www.helsinki.fi/historia/hibolire/index.html>. HIBOLIRE is a multinational and multidisciplinary network of scholars in the fields of book history, history of libraries and history of reading. The activities of HIBOLIRE are supported by Nordforsk, an independent institution operating under the Nordic Council of Ministers for Education and Research. The network also works in close cooperation with the international research school NORSLIS. The aim of the network is to enhance cooperation between individual members and their organizations, disseminate information, and organize seminars, summer schools and conferences. We seek to create opportunities for an exchange of scholars between academic institutions, support doctoral students and ultimately, start research and other projects, such as popularization of the research results, and establish an international scholarly journal. For more information about HIBOLIRE, see the webpage or contact the chairwoman of the HIBOLIRE steering committee: Prof. Tiit Reimo, Department of Information Studies, Tallinn Pedagogical University, Narva Road 25, Tallinn, Estonia. tiit@tlu.ee



The Cambridge University Press journal *Modern Intellectual History*, launched in 2004, is preparing for publication a forum on the history of the book (the state of the field, and possible new directions) which originated as a conference at the University of Edinburgh. It will feature contributions by Peter Burke, Roger Chartier, Robert Darnton, and David Hall, and promises to be of considerable interest to members of SHARP. As the journal enters its fourth year, the editors are eager to find and publish outstanding work in the fields of interest to SHARPists such as: scholarship on authorship as a cultural and institutional practice; on the various kinds of print media and other forms of communication through which ideas are disseminated; on reading practices and reception history; on censorship and authors' ways of dealing with it. For more information on scope and submission policies, please check out the CUP website: <www.journals.cambridge.org/jid_MIH>

SHARP CONSTITUTION

*please read carefully the following
Proposed Revisions to the
SHARP Constitution (1993)
unanimously approved by the SHARP
Executive Committee in July 2006, and
submitted for your approval here in 2007*



The CONSTITUTION of The SOCIETY for the HISTORY of AUTHORSHIP, READING and PUBLISHING, INC.

Article I : : Members

Section 1. Purpose. The Society for the History of Authorship, Reading and Publishing, Inc. is a non-profit organization for the promotion of teaching and research in book history. "Book history" is defined as the history of the creation, transmission, and reception of the written and printed word in all literatures and languages.

Section 2. Membership. Membership shall be open to all persons interested in the purposes of the Society. The Executive Council may set membership dues, as it deems appropriate.

Section 3. Meetings. The annual meeting of the Society shall be held each year at a time, place, and date to be fixed by the Executive Council. Special meetings shall be held whenever called by the Executive Council, by the Board of Directors, or by a petition signed by the lesser of 50 or 1/10th of the members. Advance written notice of all meetings shall be given to all members using standard post or electronic mail.

Section 4. Quorum and Adjournment of Meetings. At all meetings of the members, the lesser of 50 members or 1/10th of the membership, present in person, shall constitute a quorum for the transaction of business. In the absence of a quorum, a majority of the members present in person may adjourn the meeting.

Section 5. Voting. At any meeting of the members, each member present in person shall be entitled to one vote. Upon demand of any two members, any vote put before the meeting shall be by secret ballot.

Section 6. Officers. All elected members of the Board of Directors, the Executive Council, and the Nominating Committee are officers of the Society. Only members of the Society are eligible to serve as officers. Any member of the Society may be nominated to any office, except that the President must be serving on the Executive Council or Board of Directors at the time of his/her nomination. No person may simultaneously serve as more than one officer. Terms of office for all officers begin and end at the conclusion of the Society's annual general meeting.

Article II : : Board of Directors

Section 1. Powers and Number. The Board of Directors, which shall consist of no fewer than fifteen and no more than twenty directors, will advise and oversee the work of the Executive Council.

Section 2. Term of Office. Each director shall normally serve for a term of eight years, and the Nominating Committee shall nominate a sufficient number of new directors to keep the total at 15 to 20. A director who has served four years or more may stand again for election after four years have elapsed since his/her most recent term.

Section 3. Removal. Any officer may be removed for cause by a majority vote of the entire Board of Directors.

Section 4. Meetings. The annual meeting of the Board of Directors shall be held at a time and place fixed by the Executive Council. Special meetings of the Board of Directors shall be held whenever called by the Board of Directors or the Executive Council, at a time and place fixed by the body calling the meeting. Unless the Board votes otherwise, members of the Executive Council and the Nominating Committee may attend meetings of the Board as nonvoting participants.

Section 5. Quorum and Voting. A majority of the entire Board of Directors shall constitute a quorum for the transaction

of business. Any action permitted to be taken by the Board of Directors may be taken without a meeting if a majority of the directors consent in writing to a resolution authorizing the action. Directors may participate in a meeting of the Board by conference telephone, by electronic mail, or by written proxy, and such participants shall be counted toward a quorum. The Recording Secretary shall be advised of all decisions taken by the Board of Directors.

Section 6. Notice of Meetings. Notice of the time and place of each regular or special meeting of the Board of Directors, together with a written agenda, shall be sent to each director either by electronic mail or postage prepaid at his or her designated address, at least fifteen days before the meeting.

Article III : : Executive Council

Section 1. Powers and Number. The Society shall be managed by the Executive Council, elected and voting membership of which will consist of the President, the Vice President, the Treasurer, the Recording Secretary, the Membership Secretary, the External Affairs Director, the Director for Publications and Awards, the Director of Electronic Resources, and one Member-at-Large. The immediate Past-President shall serve ex-officio without a vote. Appointed Members (non-elected and non-voting, but participating in decision-making by consensus) may include the Editors of SHARP-News and Book History and others providing substantial services, voluntary or paid, to the Society. Such members will be appointed by a majority vote of the elected members of the Executive Council, for terms of two years, renewable indefinitely.

Section 2. Employees. The Executive Council shall appoint employees and other agents as it shall deem necessary, each of whom shall hold office during the pleasure of the Council, and shall have such authority and perform such duties and shall receive such reasonable compensation as the Council may determine.

Section 3. Vacancies. If the office of President falls vacant, the Vice President shall succeed to that office and serve out the unexpired portion of the term. In case

of a vacancy in any other office on the Board of Directors, the Executive Council, or the Nominating Committee, a successor to fill the unexpired portion of the term shall be selected by the Executive Council.

Section 4. Elected Officers

(a) President. The President shall preside at all meetings of the members, the Board of Directors, and the Executive Council; shall have general supervision of the affairs of the Society; and shall keep the members and officers of the Society fully informed about the activities of the Society. He or she has the power to sign alone, in the name of the Society, all contracts authorized either generally or specifically by the Executive Council.

(b) Vice President. In the absence of the President, the Vice President shall perform the duties of the President.

(c) Treasurer. The Treasurer shall keep or cause to be kept full and accurate accounts of the receipts and disbursements of the Society, and shall deposit or cause to be deposited all moneys and other valuable effects of the Society in the name and to the credit of the Society in such banks or depositories as the Executive Council may designate. At the annual meetings of the members and the Board of Directors, the Treasurer shall render a statement of the Corporation's accounts. He or she shall at reasonable times exhibit the Society's books and accounts to any member of the Board of Directors or the Executive Council.

(d) Recording Secretary. The Recording Secretary shall keep minutes at all meetings of the members, the Board of Directors, and the Executive Council. He or she shall also oversee the maintenance and disposition of the Society's archives and keep records of the decisions made by correspondence among the Executive Committee and Board of Directors. The Recording Secretary shall also receive the report of the Nominating Committee.

(e) Membership Secretary. The Membership Secretary shall keep and update the Society's membership and mailing lists. He or she shall annually compile the Society's membership directory and arrange for its distribution to the members.

(f) External Affairs Director. The External Affairs Director shall manage the Society's publicity materials and co-ordinate liaison with related organizations.

(g) Director for Publications and Awards. The Director for Publications and Awards shall manage the Society's printed publications, act as a liaison between their editors and the officers of the Society, and establish task forces as necessary. At the discretion of the Executive Council, the Director may personally serve as an editor. The Director shall also establish a committee for each award and ensure its timely report to the Executive.

(h) Director of Electronic Resources. The Director of Electronic Resources shall oversee the Society's Internet site and its Listserv, as well as any other electronic or digital communications, and establish task forces as necessary. At the discretion of the Executive Council, the Director may personally serve as the manager of the website and/or listserv

(i) Member-at-Large. The Member-at-Large shall chair committees or undertake other duties at the discretion of the President and Executive Council. Such duties may be designated by a specific title on an ad hoc basis.

Section 5. Terms of Office. Elected members of the Executive Council serve terms of two years. The President, Vice-President and Member-at-Large may serve a maximum of two terms in these positions; all other elected members of the Executive Council may serve an unlimited number of terms.

Section 6: Appointed Members of Executive Council

(a) Editor of SHARPNews. The Executive Council shall appoint an Editor to manage the content, publication and distribution of the Society's newsletter, and appoint review editors, a bibliographer and other contributors as necessary. The appointee will serve at the pleasure of the Executive Council.

(b) Editor(s) of Book History. The Executive Council shall appoint Editor(s) to manage the content, publication and distribution of the Society's journal. They will work with the journal's publisher and with their editorial board. The appointee (s) will serve at the pleasure of the Executive Council.

Article IV : : Committees

Section 1. Nominating Committee.

The Nominating Committee shall consist of three members, each of whom will be elected for a four-year non-renewable term. Names and addresses of Committee members will appear in any Society publication (print or electronic) where officers are listed. A member who has served a full term may stand again for election after six years have elapsed since his/her most recent term. The Nominating Committee will be chaired by its longest-serving member.

Section 2. Conference Committees

(a) Local Arrangements Committee.

For each of the Society's conferences, the Executive Council will appoint a Local Arrangements Chair (or Co-chairs). They will assemble a Local Arrangements Committee, which will be responsible for managing the conference and for liaison with the host organization, subject to general oversight by the Executive Council. The Local Arrangements Committee and the host organization will be responsible for any profits or losses made by the conference.

(b) Program Committee.

For each of the Society's conferences, there shall be a Program Committee which will circulate a Call for Papers and select a conference program from the proposals submitted to it. One member of the Executive Council shall be appointed to the Program Committee, which should also include a member of the program committee for the following year's conference. The Committee will choose its own chair.

Section 3. Other Committees.

Other committees and task forces may be created by decision of the Executive Council or the Board of Directors.

Article V : Elections

Section 1. Nominations. The Nominating Committee shall solicit nominations from the membership for all positions open in any year. Such nominations must be filed with the Chair of the Nominating Committee by a date (at least 90 days before the date of the Annual General Meeting) announced in the Society's newsletter or journal and on

the website. The Nominating Committee shall nominate at least one candidate, who has agreed to stand, for each vacancy on the Board of Directors, the Executive Council, and the Nominating Committee. Other candidates for any office may be nominated by a petition signed by the lesser of 50 or 1/10th of the members and addressed to the Recording Secretary.

Section 2. Ballot. Elections for all officers will be conducted at the Annual General Meeting. For an office filled by acclamation the formal election shall take place at the Annual General Meeting. For an office with two or more nominations, the election shall be conducted by a ballot sent to all members, with each member having one vote. Ballots may be circulated by standard or electronic means, but no member is to be disenfranchised by such means. Ballots shall be sent to all members at least 60 days in advance of the Annual General Meeting, and must be returned to the Chair of the Nominating Committee at least 30 days before the Annual General Meeting, with the results being announced at that meeting.

Article VI : : Business Affairs

Section 1. Checks and Notes. The Executive Council is authorized to select such depositories as it shall deem proper for the funds of the Society and shall determine who shall be authorized in the Society's behalf to sign bills, notices, receipts, acceptances, endorsements, checks, releases and other documents.

Section 2. Investments. The funds of the Society may be retained in whole or in part in cash or be invested in such property, real, personal or otherwise, including stocks, bonds or other securities, as the Executive Board may deem desirable.

The funds of the Society may be retained in whole or in part in cash or be invested in such property, real, personal or otherwise, including stocks, bonds or other securities, as the Executive Council may deem desirable.

Section 3. Office. The office of the Society shall be located at such place as the Executive Board may determine. The office of the Society shall be located at such place as the Executive Council may determine.

Section 4. Books. There shall be kept at the office of the Society correct books of account of the activities and transactions of the Society including a minute book, which shall contain a copy of the certificate of incorporation, a copy of this constitution, and all minutes of all meetings of the members, the Board of Directors, and the Executive Council.

Section 5. Fiscal Year. The fiscal year of the Society shall be determined by the Executive Council.

Section 6. Indemnification. The Society may, to the fullest extent now or hereafter permitted by law, indemnify any person made, or threatened to be made, a party to any action or proceeding by reason of the fact that he, his testator or intestate was a director, officer, employee or agent of the Society, against judgments, fines, amounts paid in settlement and reasonable expenses, including attorneys' fees.

Article VII : : Ratification and Amendment

This constitution may be ratified or amended by the affirmative vote of two-thirds of those members voting by ballot. Ballots may be circulated by post or by electronic means but no member is to be disenfranchised by such means. Amendments may be proposed by the Board of Directors or the Executive Council, or by a petition signed by the lesser of 50 or 1/10th of the members.



Voting procedure

Please use the enclosed ballot paper to cast your vote and post using the enclosed envelope.

*Yes = in favour of the proposed revisions
No = not in favour of the proposed revisions*

One vote per financial member, please.

**Ballots must be postmarked
31 March 2007**



CONFERENCE REVIEWS

Imaging Environments: Space and Place in the Early Atlantic World

28-30 September 2006

*The Second James L. & Shirley A. Draper
National Graduate Student Conference
on Early American Studies*

University of Connecticut & Mystic
Seaport:

The Museum of America and the Sea

A graduate student conference focused on the themes of space and place in the early Atlantic may sound quite peculiar to this newsletter's readers. However, the process of personalizing both ambiguous and specific locations (spaces and places) is a subject of increasing public attention. It is also a possible area of exploration for historians where cognitive mapping, reading experiences, and attachment to one's physical environment can provide a new dimension to the formation of reading circles, printing networks, imagined communities, and public spheres. This conference was an opportunity for scholars to present and discuss heightened senses of place in history.

Pulitzer-Prize winning historian Alan Taylor (University of California-Davis) opened the conference with an address on property in early America. Taylor's audience was glued to their seats as he skillfully traced the gradual overlapping of European and Native American cultures in the eighteenth century. Mohawk and Mohican nations began to lease or rent their property rather than selling it off. Through such methods, Taylor declared, Natives "bludgeoned the settler invasion."

Jennifer Egloff (New York University) began the following day's program with her paper on Sir Walter Raleigh. Skeptical of circulating information, Raleigh desired an empirically verifiable geographic knowledge of the Orinoco region (present-day Venezuela) to support his imperialist ambitions. The sixteenth century English explorer represented a wider European craving for authenticity.

Experience of place and authority through print were similarly investigated in the papers of Anya Zilberstein (Massachusetts Institute of Technology) and James Roberts (Johns Hopkins University). Their remarkable presentations describe literary elites attracted to

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colonial environments and optimizing human spaces. Zilberstein analyzed how the ideals of northern landowners contrasted with the practices and working knowledge of ordinary local farmers in Nova Scotia and New England. Howard Long's *History of Jamaica* (1774), Roberts argued, promoted the island's living conditions and sense of belonging in hopes of expanding English settlement.

How artists, surveyors, and cartographers depicted the American West was the focus of Mary Peterson Zundo (University of Illinois, Urbana-Champaign). Renditions of buffalo and Indians roaming westward frontier (or from right to left) symbolized Manifest Destiny, established communal identity, and reinforced conceptions of space for eastern audiences.

The diversity of experience, space, and place in the Atlantic world was most apparent in the papers of Pablo Gomez (Vanderbilt University), Jason Sharples (Princeton University), Edward Andrews (University of New Hampshire), and Gabriel Loiacono (Brandeis University). Cartagena de Indias, Antigua, and the towns of Newport and Providence, Rhode Island were sites of shifting social constructions of the human body, race, and class. In addition, Catherine McNeur (Yale University) spoke of municipal disorder arising from unruly hogs roaming New York City's streets. After fifteen years, the politics of pork went unresolved.

Transformations in maritime history were the theme for the presentations of Steven Tobias (University of Washington), Sukanya Gupta (Louisiana State University), and Ilana Xinos (Louisiana State University). Tobias's innovative paper examined changing sacred and secular categories in United States foreign relations after the Barbary Wars of the Early Republic. Shipwrecks (most notably featured in Shakespeare's *The Tempest*) were the subject of Gupta's paper as she argued that they are important for understanding the Atlantic Ocean as place of cultural miscegenation. In a similar fashion, Xinos used James Fenimore Cooper's 1847 utopian social critique, *The Crater*, as a case study for presenting the centrality of land and sea in nineteenth century American culture.

On the final day, conference attendees traveled south to Mystic Seaport. Here, Paul O'Pecko, the Director of the G.W. Blunt White Library, gave an informative talk on the library's holdings and the numerous research opportunities available to scholars. With over one million manuscript items,

10,000 maps and charts, 900 periodical titles, and 700 oral history interviews, the White Library enables researchers to investigate numerous topics in American maritime studies, including expeditions to Antarctica and the Pacific Northwest, the life of mariners, and technological developments. After a self-guided tour of Mystic Seaport (a once prosperous nineteenth-century ship-building center), attendees listened to Karen Halttunen's closing remarks. To begin her talk, Halttunen (University of Southern California) employed the metaphor of a kaleidoscope, offering to adjust the conference program slightly in order to analyze presenter papers and discuss the conference as a whole. After providing several encouraging and critical suggestions to each presenter, Halttunen addressed how space and place has evolved from its popularity in Geography to its current influence in American Studies (notably from the works of Yi-Fu Tuan). Her brilliant commentary on the papers, suggestions for space and place in the classroom, and ideas for future historical research unquestionably enthralled many attendees.

As more papers, presentations, conferences, articles, and monographs center themselves on space and place, readers can look forward to seeing more from these exceptional scholars. For readers interested in further details of this immensely successful graduate student conference organized by graduate students, please see the following website:

<<http://www.history.uconn.edu/programs/chairs/drapet/2006%20Conference.htm>>

Chad Reid
University of Connecticut



Visible Writings: Ecrits Visibles Toulouse-Lautrec & the French Imprint

Rutgers University Department of French
Université Paris VIII — Saint Denis
Jane Voorhees Zimmerli Art Museum

16-18 November 2006

An alphabet soup of white letters and numbers dispersed against a grainy blue background (*Untitled*, Alain Satie, 1972, sten-

cil) appropriately appeared on the program cover for *Visible Writings: Ecrits Visibles*, a recent international colloquium held at Rutgers University, New Brunswick, New Jersey <<http://french.rutgers.edu/headline.htm>>. For three days, scholars from around the world came together to talk about—and witness—the combined power of words and images. The culmination of the conference was the opening of an exhibit, *Toulouse-Lautrec and the French Imprint: Fin-de-Siecle Posters in Paris, Brussels, and Barcelona*, at Rutgers' Jane Voorhees Zimmerli Art Museum. This splendid exhibit, which was previously shown at museums in Birmingham (UK) and Edinburgh, will run through February 18, 2007 in the Zimmerli's Special Exhibition Galleries.

The unusual strength of the Zimmerli's permanent collection of *fin-de-siecle* posters is reflected in this exhibit, which was curated by Director Emeritus Phillip Dennis Cate. Important posters from outside sources have been seamlessly incorporated to good effect; of particular note are those on loan from the private Parisian collection of the descendants of Edmond Sagot, one of the most prominent poster dealers of his day. This exhibit marks the first time since the nineteenth century that most of the posters from the Sagot collection have been on public view together.

Pride of place in the exhibit is given, not surprisingly, to Toulouse-Lautrec's work from the mid-1890s. In *Caudieux*, the dandified comedian of that name makes a confident stage entrance; in the gaily-rendered *Confetti*, designed for the London paper manufacturers J. and E. Bella in 1894, a golden-haired girl looks delighted under a small shower of the product she is advertising. A more somber note is struck in *Au Pied de l'Echafaud* ("At the foot of the gallows"), a grim rendering of a man being led to the guillotine. This unusually socially-conscious effort by Lautrec was done to advertise the serialization in the magazine *Le Matin* of the memoirs of the Abbe Faure, a chaplain at the prison of La Roquette who witnessed many executions. Other French artists represented include Ernest Kalas, Eugene Atget, Lucien-Marie Francois Metivet, and Alfred Choubrac, among others.

Although Paris was considered the hub of *affichomanie* (postermania) in the 1880s and 1890s, cosmopolitan cities like Brussels and Barcelona witnessed their own versions of the poster movement. In the wonderfully textured *Hankar-Architecte*, the Belgian artist Adolphe Crispin portrays his friend Paul

Hankar at work in his studio. The architects' tools are used as decorations: set squares, a ruler, and a plumb line form borders and patterns across the image, and a hexagonal, 'honeycomb' structure occupies the background of the print, with images of bees (a "hive of activity"?) set in the pattern. Spanish artist Ramon Casas' advertisement for the journal *Pel and Ploma*, a fashionable young woman, brush and feather in hand, languidly looks at some sketches.

A distinguished roster of speakers addressed the theme of "visible writings" in the three days of talks that preceded the exhibit opening. Gordon Brotherston set the tone with an emphatic call to attention for pre-colonial literary traditions in Latin America, suggested that a recently-discovered Mexican sunstone may be the first "true" writing. Cynthia Hahn considered the power of letters in Medieval art, paying particular attention to the lively historiated initial caps that serve as portals to the beautiful world about to unfold for the reader. Peter Stallybrass looked at the later use of decorated capitals in Renaissance printed books. Other talks included 'Arts in Letters: The aesthetics of Ancient Greek Writing,' by Alexandra Pappas; 'Color Writings,' by Tiphaine Samoyault; 'Written on the Page,' by Jacques Neefs; 'Chinese Writing According to Marcel Granet,' by Li Jinjia; 'The Double Work of Michaux,' by Claude Mouchard; 'Literature and Illiteracy in the 1806 Edition of Bernardin de Saint Pierre's *Paul et Virginie*,' by Lorraine Piroux, Beatrice Fraenkel's 'Writing Sites (September 11)'; Roxane Jubert's 'Visible/Legible/Illegible: The Letter at Work,' and Buzz Spector's 'Memory of Reading,' in which the artist drew upon his work in discussing this topic.

The fall season in the mid-Atlantic was rich in book arts programs and exhibits (not to mention programs *about* exhibits: on December 5 the Conservation Center for Art and Historic Artifacts sponsored 'Small Cases, Big Ideas,' a day of 'how-to' talks and presentations on planning exhibitions at the Pennsylvania Academy of the Fine Arts).

On November 3rd, Rutgers marked the opening of a stunning exhibit of books with movable parts at the Dana Library in Newark with a day-long series of talks aptly called 'Flaps, Folds, Figures & Flash.' <http://www.libraries.rutgers.edu/rul/news/06/10_book_movable_parts.shtml>. The Ehon exhibit ('The Artist and the Book in Japan,' running

until February 4, 2007), is a knockout at the New York Public Library <<http://www.nypl.org/press/2006/ehonLL.cfm>> [see review in this issue of *SHARP News*], 'Benjamin Franklin: Writer and Printer' graced the Library Company in Philadelphia until the end of December <<http://www.librarycompany.org/BFWriter/>>.

Ellen Gilbert
Rutgers University

European Society for Textual Studies

School of Advanced Studies, London
23-25 November 2006

I had the pleasure recently of attending the third international conference of the European Society for Textual Studies (ESTS), hosted by the Institutes of English and Classical Studies of the School of Advanced Studies, University of London. The theme was "Textual Scholarship and the Material Book: Comparative Approaches." If the material book was at times conspicuous by its significant absence, the range of presentations was impressive, covering aspects of the *avant-texte*, genetic criticism, editing process, textual sociology, book history, and electronic editing. Indeed, it was a rare pleasure to attend a conference at which there was no mention of Derrida or Foucault, but instead (a source of antipodean pride) frequent references to Don McKenzie and the 'intelligent completeness of his vision.' If this is an index of a contemporary retreat from post-modernism to text-based or archival studies, it is the more to be welcomed.

The plenaries were a mixed bag. The first, by Almuth Grésillon (ITEM, Paris), embraced 'La critique génétique, la notion d'avant-texte et la question de l'édition.' Delivered in French with impeccable clarity, and without offering much that was radically new, it raised several issues that would inform discussion over the next three days: definition of the *avant-texte*; the genesis of genetic criticism from principles of Germanic philology crucially absent in France (saving medieval studies); editing the *avant-texte*; the benefits of an electronic genetic edition; and (a theme that became a point of discussion) the audience of a genetic edition.

This paper set an appropriate tone for the conference. A second plenary, by Nigel Wilson (Oxford), featured the Archimedes Palimpsest (a fragment of some of Archimedes's original writings on Euclid and fluid mechanics). This was fascinating, if somewhat frustrating: fascinating, because of the curious history of its improbable preservation beneath the turgid Latin of a pious prayer-book, its ravaging yet preservation through the ages from mildew and neglect, and the application of biotechnical methodology (layering of tissue, for instance) to determine chemical composition and history; frustrating, because the speaker's absorption did not easily communicate itself to his audience. The third plenary with a latish ring-in was disappointing.

Some of the shorter papers were simply stunning. The need for parallel sessions led to the usual anxieties of choice between alternative temptations, even though the efficient structuring of the groups (largely the excellent work of Wim van Mierlo) made it possible to follow up related themes (new technologies, sociology of the text, debates in textual scholarship) in a diachronic manner. As a textual neophyte (not even a European), I was impressed by the range and quality of many of the offerings, my favourites being papers by M.J. Teeuwen (Huygens Institute) on the (im)possibility of editing the ninth-century commentaries on Martianus Capella, Geert Lernout (Antwerp) on Holy Writ and Philology, and Chris Howe and Heather Windham (Cambridge) on the analysis of textual transmission by means of phylogenetic and biochemical processes (to isolate but three of many excellent talks). Our panel on Samuel Beckett went well, I thought, and I was able to clarify some of my intentions for a scholarly edition of *Watt*. I was also curious to sense how my discipline of annotation might insinuate itself between the interstices of the widely accepted European dichotomy of editing vs criticism. Several matters arising from this have suggested the value of my presenting a paper on the principles of annotation at the 2007 ESTS conference in Lithuania, where the theme is to be the concept of the canon.

The social side of the conference left a little to be desired. While one appreciated the relatively low conference fee (even after adding the compulsory subscription to ESTS), and the fact that most of the revenue generated is needed to publish the *Proceedings*, a

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few more structured opportunities to get together for informal discussion and/or a social drink would have been an improvement. And there needed to be some kind of conference "event" beyond the tour of the Paleography Room and the Senate House Library, valuable as this was. But these are minor criticisms of what was, overall, a high-powered conference attended by some of the best (and friendliest) people working in the broad textual arena (Hans Gabler, Ronald Schuchard, Peter Robinson, Warwick Gould and Peter Schillingsburg, to name but a few). Add to this an awareness of the excellent degree programmes in textual studies at London, Birmingham and De Montfort, and the diversity of topics and places (Iceland to Greece, Finland to Portugal), then the sense of a united Europe reflecting the paradox of diversity became very real indeed. T.S. Eliot once likened the individual poet to the anonymous polyp that secretes and leaves behind its little calcified structure, which over the centuries grows into a reef; this seems a suitable image, both arrogant yet humble, for the collective process of textual editing. Eliot also lamented the fact that after Dante the 'mind of Europe' was no longer one; yet the diversity of intent and activity within what is nevertheless the common pursuit of textual studies and archival inquiry may reflect something of the wider politics of a united Europe, in which the celebration of cultural diversity within a common bond is a formative ideal. For me, as a New Zealander, this was a timely reminder of the European origins of our colonial heritage, something sometimes in danger of being lost as we (perhaps rightly) celebrate the things that make us different. The sense of Europe, it seemed to me, allows us to celebrate such difference even as we acknowledge the bonds of tradition.

Chris Ackerley
University of Otago, Dunedin, NZ

EXHIBITION REVIEWS

The Cambridge Illuminations: Ten Centuries of Book Production in the Medieval West

Fitzwilliam Museum &
University Library, Cambridge, UK
July - December 2005

It is not merely the gold leaf that dazzles in this exhibition. Peering at the manuscripts, themselves subtly illuminated by pinpricks of light, the visitor is treated to a stunning show of artistry: ten centuries' worth, in fact, stretching from the sixth-century St Augustine Gospels, which are now used at the enthronement of the Archbishop of Canterbury. The display constitutes the largest exhibition of medieval manuscripts since that organised by the Burlington Fine Arts Club in 1908, and yet the entirety of the current exhibition is drawn from the holdings of Cambridge colleges, the Fitzwilliam Museum, and the University Library.

There are 215 separate items on show, arranged not chronologically but according to theme or function. In the Fitzwilliam Museum there are five sections: 'The Coming of Christianity,' 'The Bible and its Study,' 'The Liturgy and the Offices,' 'Private Devotion,' and 'History and Literature.' In the University Library are another three: 'The Medieval Encyclopedia,' 'The Humanistic Manuscript,' and 'Manuscripts and Documents for Cambridge University.' The arrangement invites some fascinating comparisons. The magnificent twelfth-century Bury Bible, for example, rests alongside a composite picture cycle that includes scenes from the ministry and passion of Christ, the style of which suggests that it was similarly produced in the Bury scriptorium. Beneath the two lies the Dover Bible, another outstanding, if less lavish, large-format bible that was made at Christ Church, Canterbury – where the Eadwine Psalter was produced, which is also on display.

In 1854, John Ruskin, a renowned proponent of medieval art, wrote in his diary: 'Cut up missal in evening – hard work.' Attitudes towards conservation have thankfully changed since Ruskin's day, although the highlight of the exhibition is a book currently in a dismembered state while it awaits rebinding. This is the Macclesfield Psalter, a fourteenth-century masterpiece previously unknown to schol-

ars, which was acquired by the Fitzwilliam Museum last year. It offers a feast for researcher and layperson alike, especially in its delightfully quirky marginalia: there are duck-horses, donkey-birds, and even a giant skatefish that chases a terrified man across the page. The separate room in which the Macclesfield Psalter is displayed also hosts a useful reconstruction of production techniques, which is supplemented by the exhibition website. This includes an entertaining animation, aimed at a school audience, which is based on an unfinished miniature from the Metz Pontifical.

It should be said that the exhibition is a tantalizing one; however rewarding the two pages chosen from each manuscript for viewing, we are left wanting more. One of the gems not selected for display is a page from the collection of Cambridge University documents compiled by Robert Hare in the late 1580s: a richly illuminated University charter from none other than King Arthur, dated 7th April 531 and transcribed, so a note in the margin informs us, '[e]x archivis universitatis'. At the foot of the page, prominently set within some beautifully-coloured foliage, is the University coat of arms (which has a book, appropriately, at its centre). Of course, the document is a forgery, and it belongs to a long tradition of mythologizing Cambridge's traditional privileges and origins – not least as a response to the claims of its elder rival, Oxford. Even in the late sixteenth century, the arts of manuscript illumination could be pressed usefully into service. But it seems churlish to complain at such decisions by the exhibition curators, and in any case the page is reproduced in the excellent accompanying catalogue.

The catalogue, edited by Paul Binski and Stella Panayotova (Harvey Miller, 2005), is likely to prove of lasting value as a reference work. Particularly valuable are its sections on the provenance of individual manuscripts, inasmuch as this can be pieced together, and its extensive bibliography; there is also an index of scribes, artists, and printers, as well as the commissioners of manuscripts and their original owners. Such expensive objects as illuminated books were rarely intended for academic readers, and the extent of the Cambridge holdings owes much to the activities of later collectors and benefactors. As the current Parker Librarian, Christopher de Hamel, observes, the transfer of some such manuscripts from monastic libraries saved them from the bonfires, and in this respect made the University a fortunate beneficiary of the

English reformation. A project is currently underway that aims to catalogue all of the illuminated manuscripts in Cambridge; it is estimated that well over 3000 exist, of which these are only a small proportion. Let us hope that more treasures are brought to light.

Douglas Paine

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Masterworks from the Morgan

The Morgan Library & Museum

Ongoing Rotating Exhibitions

The Morgan Library and Museum in New York, closed for three years, reopened to the public at the end of April 2006. The renovation of the three historic buildings that once comprised the Morgan Library, and the construction of three new pavilions that now link and expand the original space were designed by award-winning architect Renzo Piano. New amenities for researchers and visitors to the Morgan Library and Museum include a new performance and concert hall, a café in the central courtyard, and a dining room located in the former Morgan family dining room. Most important though is the 'smart' reading room built on top of the new Madison Avenue building, with increased seating, full electronic connectivity, and natural light. The Morgan Shop was also expanded and relocated to two period rooms in the historic Morgan house. Behind the scenes, the Thaw Conservation Center was renovated and expanded, as was office space for staff, and the new, state-of-the-art vault for storage was redesigned and relocated deep in the bedrock of Manhattan.

There are always treasures on display at the Morgan, and now, four new exhibition galleries in which they can be viewed. *Masterworks from the Morgan*, an ongoing selection from the permanent collections, runs in conjunction with various rotating exhibits. In December 2006, the new Clare Eddy Thaw Gallery, a small, cube of a room enclosed within the central courtyard and inspired by the Renaissance chambers of Italy, held outstanding medieval and Renaissance treasures, such as the jewel-bound Lindau Gospels from the 9th century.

The larger, newly renovated, galleries in the old Annex building, the Morgan-Stanley East

and West Galleries, take the place of the former reading room and effectively double the Morgan's exhibition space. The East Gallery held music manuscripts from many eras and countries, including autograph manuscripts of Mozart. The complete score of *Der Schauspieldirektor*, the only complete Mozart opera score in this country, is one of the treasures here. Another interesting Mozart item was a concerto, dated February 1788, when it was believed to have been completed. However, a study of the paper types used in the manuscript proves that it actually dates from a year earlier.

The West Gallery was the real star though: illuminated manuscripts, more music manuscripts, printed books, and literary manuscripts filled the space, one spectacular item after another. Here are a few highlights:

An illuminated leaf from the **Winchester Bible** (c. 1160-80)

The Hours of Cardinal Farnese (1546)

The Hours of Catherine of Cleves (c. 1440)

William Caxton's Morte Darthur (July 31, 1485)

Visconti-Sforza **Tarot cards** (1450)

Prayer book from the abbey of **Mont-St.-Michel** (1060)

William Blake's hand colored copy of his printing of *Songs of Innocence* (1789)

Galileo's scribblings on a discarded envelope, the position of Jupiter on 4 January nights in 1611

Henry David Thoreau's journal from August 1852 to January 1853 and the manuscript of *Walden* (dated 1845), both describing the same episode.

Retreating through the central courtyard once more and back to the original library and study of Pierpont Morgan, one re-enters the 19th century. The library building, designed by Charles McKim, was built in 1906. It has been incorporated into the campus by its connection to the central courtyard; however, it retains its distinctively *Belle Époque* character and opulence. The study is richly covered in red and holds decorative objects, books, and artwork from Pierpont Morgan's original collections. And the library, connected to the study by way of the splendid Rotunda, dazzles the eye with its multi-storied inlaid bookshelves, stained glass ceiling, and colorful frescoes. Here is the Gutenberg Bible, one of three copies (one of which is on vellum) of the 42-line Bible owned by the Morgan. Here too was

the magnificent recent acquisition, a second-state print of Albrecht Dürer's *Adam and Eve* (1504), set alongside the brown ink wash drawing of the same subject from the same year, bought by Pierpont Morgan in 1910. The books that surround these gems are mostly European, literature from the 16th through 20th centuries.

The Morgan is justly famous for its illuminated, literary, and historical manuscripts; early printed books; and old master drawings and prints. Pierpont Morgan also collected items that were evidence of the early history of writing, such as ancient seals, tablets, and papyrus fragments from Egypt and the Near East. And manuscripts and printed materials significant to American history are also a strength. While the collections have continued to grow and change over the course of the 20th century and into the 21st, the focus remains on the written word and the history of the book. The exhibits program at the new Morgan certainly reflects this important research trove.

Sue Waterman

The Johns Hopkins University



AußenAnsichten - Bucheinbände aus tausend Jahren / ExteriorViews - Book- bindings Through A Thousand Years

Bayrische Staatsbibliothek München

28 August 28 to 15 December 2006

The Bavarian State Library in Munich is home to unique collections of Southern German, French, Italian and English books of inestimable value, often in their original bindings. Showcasing but a tiny portion of the extraordinary rare book collection in the Bavarian State Library, the ninety examples in this exhibition document the progression of binding techniques, style, and form of the exterior of the book. The displays (as well as the entries in the accompanying handsome, informative and excellently illustrated catalogue) are arranged in roughly chronological order with the Romanesque and Gothic books shown in the Schatzkammer, strategically lit to highlight the books in semi-darkness. The exhibit then continues in the

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gallery-type hallway leading to the newest books in the Manuscript and Special Collections rooms. It is a difficult task at best to choose fitting examples from 1000 years of book production, yet the organizers of the exhibit did this admirably - the great variety of bindings clearly shows trends and development in the history of the Western book.

For example, a masterwork of the goldsmith's art, the book-chest protecting the 11th-century collection of liturgical manuscripts and excerpts from the Gospel known as the *Uta-Codex*, leads the way into the exhibit. Produced in Regensburg around 1025, the upper cover is worked in gold and contains luminous gemstones, pearls and enameled plates. It shows Christ in Majesty with the symbols of the four evangelists in the corners of the slightly recessed central panel. It glows as if illuminated from inside and fairly begs the visitor to enter the exhibit. The last entry features a binding by Parisian binder George Leroux of André Breton's *Les pas perdus*, covered in natural baby crocodile skin with a strip of dark brown silk running down the center of the upper and lower boards. To counteract the quite severe impression of this silk strip, the design is enlivened with evenly spaced cut-outs through which strategically placed characteristic knobs of the crocodile skin protrude.

Between the two extremes we find representatives of all styles of bookbindings. The jewel-studded gold and silver bindings and elegantly carved ivory covers of the 11th and 12th centuries are followed by the strong, rather unsophisticated, yet aesthetically very pleasing, bindings with blind tooled fillet lines and single stamps of the 13th to 15th centuries. A printed paper binding embellished with woodcuts produced in Augsburg after 1512 presents a relatively inexpensive option for book covers, to be contrasted with the luxurious silver cover produced in the same place 150 years later. These are followed by more detailed and realistic depictions of subjects, including the two Renaissance bindings for Duke Albrecht V, bearing his portrait stamped in gold in the center of the upper cover. The exhibit is especially rich in examples of 16th and 17th century armorial bindings that reveal the owners' identity by their coats of arms, handsomely tooled or stamped in gold on upper and lower boards. Highly decorative semé, filigree and fan designs of the 17th and 18th centuries have by the late 19th century evolved into art nouveau, art deco and finally the abstract designs of the 20th century.

In terms of technique and function, the collection on view is nothing short of spectacular. Cuir ciselé, blind, and gold stamping and tooling, silk embroidery, gold tooling on vellum, and the leather onlays and inlays of contemporary bindings are all included, as are two of the State Library's three girdle books in their original bindings (of only twenty-three such books documented). These girdle books could be suspended from the belt by the extension on the lower edge or carried by grasping this extension. The two on display were a breviary from the Benedictine monastery at Tegernsee (catalogue number 16), and the very large *Meissner Rechtsbuch*, a book codifying the laws of the city of Meissen in Saxony used by judges and jurors, which was probably carried over the shoulder, or slung over a saddle while traveling the circuit (catalogue number 17).

We are allowed a glimpse into the economic and social importance of bookbinding through various items of historic literature about the craft, such as an example of a Journeyman's Certificate, an 18th century illustration of a bookbinding workshop, and a 19th century bookbinder's sample page of decorative fillets and stamps. The well known illustration showing a bookbinder dressed in books and his tools from Martin Engelbrechts's *Assemblage nouveau des manouvries habilles*. (Augsburg, ca. 1730) rounds out this section of this extraordinary exhibition.

Catalogue: Bettina Wagner, ed. *Außen.Ansichten: Bucheinbände aus 1000 Jahren aus den Beständen der Bayerischen Staatsbibliothek München*. Harrassowitz Verlag, Wiesbaden, 2006. 197 p, ill., 30 cm. ISBN 3447054344. 38 Euro.

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Ehon: The Artist and the Book in Japan

The New York Public Library
Humanities and Social Sciences Library
20 October 2006 to 2 February 2007

The first thing to say about the New York Public Library's wondrous exhibition, *Ehon: The Artist and the Book in Japan*, is that one must view it in the morning, not late in the

afternoon after a day spent walking around Manhattan. It is a large, sprawling exhibit, all under a very subdued, crepuscular light. To put it off until one is tired and sated with sight and sound is to not give it the attention and time it deserves. And it truly deserves a fair amount of time and attention, for it chronicles the evolution and inventories the incredible variety of *ebon*, or picture books from Japan, from 770 to 2005. Not strictly illustrated books, where images are mere accessories and illustrations of the words of the text, *ebon* have diverse styles, subjects, and goals. They are much closer to what we would call artists' books, especially since up until the late 19th century, they were essentially all made by hand, from the paper to the binding.

The NYPL's collection is one of the most important in the world and this exhibition draws from two principal sources: the Spencer Collection, which includes about 300 manuscripts and 1500 printed books from Japan, and the justly celebrated collection of Japanese prints that form part of the Miriam and Ira D. Wallach Division of Art, Prints, and Photographs.

The exhibition starts in the Wachenheim Gallery, where the *Origins* of Japanese books are shown: early Buddhist and secular manuscripts. In the much more expansive Gottesman Hall, are the four main sections of the exhibit, none following a chronological order. The sections *Heaven*, *Earth*, and *Humanity* (the three domains of the *I Ching*) merge and blend, as one moves from one area of the cosmos to another, viewing manuscripts and printed books of great beauty and intricacy. The *Art of the Book* introduces the structure and evolution of Japanese books and book production, and cases with this theme are to be found throughout the exhibit. This organic arrangement reinforces the continuity in nearly 14 centuries of book production. It would be pointless to arrange these books chronologically; they all draw on the same joyful reverence for life; they all seek to draw the reader in and engage his or her senses.

The experience of many *ebon* begins with its many covers, or layers. Whole series of elaborate barriers are often interposed between reader and text: protective wrapper, slipcase, wooden box, cover, frontispiece, introduction, all force the reader to gradually leave the world behind and enter the realm of the text and pictures. Once inside, the reader must contemplate the pictures, often deciphering allegories or puzzles, and

figuring out how they are related to the text. Then the reader confronts the text, which often uses puns or cleverly plays off the images.

Scrolls, codices, and accordion books are only some of the formats to be found in *ebon*. One of the more fascinating ones is the Prayer Tower, tiny folded texts, tucked out of sight into miniature wooden Buddhist temples. Like many early Japanese books, these were never intended to be read, but were produced to be offerings or protective charms. The Prayer Towers held the first printed Japanese 'text,' dating from the 8th century, in an edition of one million. Short prayers were block printed and hidden in the small wooden towers that served as the 'book's' binding. These one million towers were dispersed throughout Japan, as an 'army' of one million Buddhas who would pray for peace and protection from the spirit world.

This particular book structure is a good indication of how the viewer must jettison traditional European notions of the book, and contemplate the objects in the exhibit as distant cousins to the codex normally the focus of Western scholarly inquiry. While many of the books here do have pages that turn and bindings of some sort, they do not convey texts the way most Western books do, for the aim of the *ebon* is usually to instill a sense of wonder, space, stillness, delight, and play, rather than instruct or transmit knowledge. The reader is to see, not only with his or her eyes, but also with spirit, heart, and body. An example of this affectionate relationship between an *ebon* and its readers is *The Playful Cranes Anthology*, made in 1818 in honor of the poet, Tsuru no Tomotoshi discussed in the well-illustrated companion website, *Reading Ebon*, at <www.nypl.org/research/chss/ebon/readingehon.pdf>.

The amount of writing in the books varies greatly, sometimes being entirely absent, sometimes closely integrated with the pictures, and sometimes strictly separated with drawn frames and lines. The curators have classified the drawings as *true* (colorful scenes full of detail and pattern often depicting Japanese domestic or courtly life); *running* (black and white ink drawings offering scenes that are less detailed but emphasize significant features); and *grass* (drawings of nature with minimal detail but where silhouette and form are the focus). The incredible variety and visual beauty of these books cannot be adequately described, especially in so short a review, but must be experienced. If you find yourself anywhere near New York in the next few

months, do just that, experience *Ebon* for yourself.

A splendid exhibit catalogue is available for sale in the Library Shop (USD\$50.00). The attractive and informative brochure (free) not only explains and describes the exhibit, but also provides a very good bibliography.

Catalogue: Roger S. Keyes, *Ebon: The Artist and the Book in Japan*, Seattle and London: University of Washington Press, 2006. 320 pp., 250 color illus., index, 9 x 12 in.; \$50. Cloth: ISBN 0-295-986-24-7.

Sue Waterman
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Passages in the New World: Books and Manuscripts from Colonial Mexico, 1556-1820

Cushing Memorial Library, Texas A&M
University
October 2006 - March 2007

Several years ago, under the leadership of its Director, Steven Escar Smith, the Cushing Memorial Library began a collaboration with faculty members at Texas A&M University to build several specialized collections of rare books that complement the research interests of these faculty. Three of these collections have now reached a size and stature to merit exhibitions drawn from them, along with catalogues that describe highlights from their holdings. The first exhibition featured material collected by Professor Eduardo Urbina in support of the digital archive of *Quixote* iconography he is preparing in connection with the Cervantes Project <<http://www.csdl.tamu.edu/cervantes>>. This collection is unique in its focus on the illustrated editions and, with more than 350 items, ranks with the leading Cervantes repositories in the country, as the exhibition catalogue shows (Eduardo Urbina et al., *Don Quixote Illustrated* [2005]). The Cushing Library has also amassed one of the largest John Donne collections in any American public institution. The guiding force behind this collection, Professor Gary Stringer, is also general editor of *The Variorum Edition of the Poetry of John Donne*, whose work it complements (see Christopher L. Morrow, *The Texas A&M John Donne Collection* [2006]).

The third major exhibition, the one being reviewed here, is especially appropriate to a public university in a state that was once part of New Spain. Presently containing over 1,300 items, Texas A&M's colonial Mexican collection lacks the associated resources of the large heritage collections at the John Carter Brown Library, the Bancroft Library at the University of California at Berkeley, and the Benson Latin American Collection at the University of Texas, but it compares favorably with the holdings at the Newberry Library, the University of Pennsylvania, and the University of New Mexico and is probably unsurpassed in its manuscript material. Some forty items published between 1556 and 1820 are on display in the exhibition, divided into four groups. First are the Mexican incunables, books and documents printed with movable type in New Spain before 1600. On display here are books printed by Mexico's first (Juan Pablos), second (Antonio de Espinosa), and third (Pedro Ocharte) printers and a broadside printed by the fourth (Pedro Balli), along with a group of interesting *cartas de pago* (promissory notes) and *cartas de poder* (powers of attorney). The second group of items are all manuscripts, containing several *cartas de hidalguía*, elaborate documents which were presented to the authorities in Spain to prove the noble ancestry of the petitioner, along with religious, philosophical, surveying, and musical texts. Next comes a group of documents related to the Mexican Inquisition. Some of them revolve around the identification, trial, and punishment of heretics, with special attention being paid to crypto-Jews; others assert control over the printing and distribution of books, listing titles that were forbidden along with those that required expurgation. The final items document the efforts of Franciscan missionaries to evangelize the northern frontier, like Isidro Félix de Espinosa's life of Fray Antonio Margil de Jesús, who established the famous Alamo mission in San Antonio.

I visited the exhibition with one of my students, and as is often the case, she helped me see things I would not have seen myself. When she began asking questions about the bindings and formats of the books, for example, I realized that they were displayed with unusual skill and care. Chris Morrow, Curator for Outreach and exhibit coordinator, has developed and borrowed techniques that provide a better presentation of the 'whole package' – front and back cover, spines, endpapers, double openings to show more than

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one page, etc. – through the use of transparent, custom-made plexiglass stands and cradles and the careful positioning of books. The labels are attractive but also laid out and positioned so as to be at least ADA-sensitive if not compliant. Unfortunately, however, I also noticed that the labels and catalogue entries are devoted overwhelmingly to the contents of the books rather than to their physical structure and copy-specific data. The good news here is that Professors Nancy Joe Dyer at Texas A&M University, Blanca Guadalupe López Morales at the Instituto Tecnológico de Estudios Superiores de Monterrey, and Dr. Gregory Lee Cuellar, the curator of the collection, with funding from Mexico's Consejo Nacional de Ciencia y Tecnología (CONACYT), are preparing an annotated catalogue of the collection, which will undoubtedly include these data.

If a trip to College Station is not possible before the exhibition closes in March, 2007, the collection, which continues to grow, is more than enough to justify a later visit to an easy-to-manage small city whose charms are now sufficient to have merited a recent recommendation from *The New York Times* ('Escapes,' September 22, 2006).

Catalogue: Gregory Lee Cuellar, *Passages in the New World: Books and Manuscripts from Colonial Mexico, 1556-1820*. College Station, TX: Cushing Memorial Library, Texas A&M University Libraries, 2006.

Craig Kallendorf
Texas A&M University



Players & Painted Stage: The Leonard L. Milberg Collection of Irish Theater

Firestone Library, Princeton University,
Princeton, NJ
13 October 2006 - 1 April 2007

In October, Princeton University unveiled the Leonard L. Milberg Collection of Irish Theater. It is one of the largest collections of Irish theater material outside of Ireland and is the fourth major collection of books given by Milberg to Princeton. Assembled with the help of J. Howard Woolmer, a Pennsylvania-based rare book specialist, the collection is given in honor of the poet and Princeton professor, Paul

Muldoon. The collection's playbills, prompt books, and printed editions cover nearly two centuries and over 80 playwrights. There is particular emphasis on the early years of the Abbey Theatre, the Irish national theater opened in 1904 by W.B. Yeats and Lady Augusta Gregory. Well represented are the playwrights associated with the Abbey's formative years: Yeats, J.M. Synge, and Sean O'Casey. However, some plays in the collection are unknown beyond Irish regional theaters, providing a broader context for researchers examining more celebrated pieces.

The earliest materials attest to the long-established significance of Irish playwrights – as well as plays with Irish subjects – in the British theatrical world, well before Yeats' nationalist call for a school of Irish drama for Irish audiences. Though the Milberg Collection does not include pieces from the period of Goldsmith and Sheridan, its broadsides from the first half of the nineteenth century reveal, for instance, the popularity of Dion Boucicault in London's theater royals. An esteemed actor and author of over 150 plays, Boucicault, like Sheridan before him, left Ireland early in life for a career in England, but, unlike Sheridan with his token Anglo-Irish characters, he composed pieces set entirely in Ireland, such as the wildly popular *Colleen Bawn* (1860) and *Shaughbraun* (1875). The Milberg boasts Boucicault's manuscript playbook for his 1852 stage adaptation of Dumas's *Les Frères Corses*, which has lovely sketches of the stage and sets.

There are several curiosities and "finds." A 1904 edition of Yeats' plays is inscribed by him to Lady Gregory, with a 14-line holograph poem on the flyleaf. A poster for the Abbey Theatre's repertoire during Easter Week 1916 advertises the performance of Yeats' *Kathleen ni Houlihan* that was cancelled due to the Rising. A typescript draft of Lady Gregory's memoirs includes accounts of her conversations with Yeats. An 1893 letter from Wilde to Shaw refers to the latter's *Widowers' Houses* as "Op. 2 of the great Celtic school," while first and third are Wilde's own *Lady Windermere's Fan* and *A Woman of No Importance*. A 1903 broadsheet produced by the artist Jack Yeats features work by his poet brother and hand-colored woodcuts advertising his own miniature theaters for children. An example of one of these painted cardboard toys – emblazoned with the words, "Jack B. Yeats's Plays in the Old Manner" – is a 1901 pirate adventure: *James Flaunty or the terror of the western seas*.

The grand and plaintive narrative that may be culled from the exhibition – rising above the bibliographical interest of an annotation here or a first edition there – is the Irish quest to end misrepresentation. The struggle to end stereotyping of the Irish in British culture was bound up in the struggle to end their misrepresentation in the British political system. But this struggle was complicated and stymied by internecine arguments over what proper representation was. Singe, O'Casey, and the Abbey Theatre audiences may have despised the scourge of Sir Lucius O'Trigger, Richard Brinsley Sheridan's fiery, ludicrous and bellicose Irishman in *The Rivals* (1775), but there agreement ended and violent dispute began. It had a polite form: Synge's 1907 preface to *The Playboy of the Western World* (which, displayed on a placard, serves as the epigraph to the exhibition), praises the Irish as a people who have not "shut their lips on poetry," thus facilitating the endeavors of Irish playwrights and ensuring their positive reception by Irish audiences. This is in stark contrast to the exhibited excerpt from Yeats' 1911 letter to the editor of *The New York Times*. He excoriates the paper for suggesting that the Abbey Theatre's touring repertoire is "poetical," insisting that his loyal Irish audience of "artisans, clerks, shopboys and shopgirls" is not "moved to riot" by what would please "the educated and leisured." Disagreement over what misrepresentation entailed could take more violent form: the notorious "Playboy" riots of 1907 that accompanied the run of Synge's play at the Abbey Theatre manifested the Gaelic League's concern that the play reflected badly on the collective character of the western Irish peasantry. The Abbey Theatre saw more riots by Republican activists in 1926, when Sean O'Casey's *The Plough and the Stars* dared to consider the 1916 rebellion in an anti-heroic manner and, adding injury to insult, portrayed a prostitute. One of the Milberg's treasures is the manuscript of O'Casey's unpublished play, *The Cooing of Doves*, which, originally rejected by the Abbey Theatre in 1923, he later incorporated in the second act of the offending *Plough and Stars*. The special double-issue of *The Princeton Library Chronicle* dedicated to the Milberg Collection (vol. lxxviii, nos. 1 and 2, 2006-2007) publishes *The Cooing of Doves* for the first time.

Signage in the exhibition is sparse and, when found, remarkably terse. The objects selected for the exhibition combine to form various narratives about the development of Irish theater, but such narratives must be con-

structed by the motivated viewer and inevitable gaps remain unfilled. Perhaps the clearly harrowing nature of the materials' context convinced the curators they might forego extensive walltext. It is a drab vista of cases filled with unadorned book covers, title pages, and typescripts. Readers of the accompanying catalogue will enjoy synthesis and broad explanation, as well as thoughtful critical studies of the collection's playwrights. In an attempt to make the material texts speak, a nod to providing the same for exhibition viewers would not have been amiss.

Catalogue: J. Howard Woolmer, *The Leonard L. Milberg Irish Theater Collection*. With essays by Wes Davis, Rebecca Berne, Megan Quigley. Princeton, NJ: Princeton University Library, 2006. 493pp., ISBN 9780878110490. US \$65.

Amy Haley
Princeton University

BOOK REVIEWS

Suzanne W. Churchill. *The Little Magazine Others and the Renovation of American Poetry*. Aldershot, Hampshire and Burlington, Vt.: Ashgate, 2006. 290pp. ISBN 0754653323. \$99.95.

Without question, the little magazine endures as the printed legacy and principal locus of the intense debates which advanced the modernist literary aesthetic at the beginning of the twentieth century. Almost a century later, the little mag genre continues to attract the attention of literary historians, theorists and, of course, bibliographers and historians of print and, not least, the many tireless practitioners who pay homage to the tradition. The latter sweat and toil to produce, small run, individually produced, non-commercial literary periodicals disseminated through word of mouth, local literary networks or the annual Dust Books Small Press Directory, and which give voice to experimental poetry and prose in both print and, increasingly, electronic format.

Often these magazines appear as a matter of editorial urgency – and frequently – they appear in opposition to a competing school, or attempt to fill an apparent vacuum, or represent the desires of the impatient and fervent young whose works are ignored by the literary establishment with

the result being that yet another little magazine is founded to survive briefly (the average life span is two years) and is forgotten. But others because of the editorial stance or contributors gain a reputation or have such influence that their documentary value outweighs their brief lives.

Frederick Hoffman's 1946 study *The Little Magazine: A History and Bibliography* remains the classic study of the genre. Hoffman's inclusion of Carolyn Ulrich's comprehensive annotated bibliography vividly demonstrates not only the large volume of magazines which were founded over four decade period, but also the editorial and geographical diversity of little magazine production in the United States up to the beginning of the Second World War. Not just an American phenomenon, the little magazine was associated with the birth of the modernist movement in England, France, Germany, Mexico and South America. The transatlantic effect on both sides of the Atlantic is one of the important factors in the spread of the anglo-european "isms": imagism, futurism, dadaism and surrealism to name the most important to cross-pollinate radical aesthetic theories including the promotion of free verse.

For literary and print historians, the little magazine constitutes the artifact of record for the study of such movements. Given the number and range of titles which appeared there are a handful of significant "littles". During the free verse wars of the 1910s such little magazines such as *The Little Review*, *The Masses*, *The New Freewoman* (later published under the title *The Egoist*), and *Poetry: Chicago* set the tone during the decade. In many respects, Harriet Monroe's *Poetry* was the publication of record, but it is also true that such prestige also betrayed a conservative even prim editorial posture against which the more radical advocates for free verse responded by founding new magazines which aggressively advocated *contra* Monroe the virtues of liberating verse from rhyme, meter and orthodox spelling and typography. Ezra Pound famously broke rank with Monroe after she demonstrated lukewarm support for Pound's *Imagiste* unorthodoxies. Among the notable little magazines to take up the gauntlet of free verse was *Others: The Magazine of the New Verse*.

Founded by Alfred Kreymborg in 1915, the first issue appeared in July. A communal effort with Kreymborg serving as editor, *Others* was the inspiration of members of the Grantwood Artists Colony ensconced in rural Ridgefield, New Jersey an hour by bus and

ferry from the bohemian urbanity of New York's Greenwich Village. Members of the community included Kreymborg, Man Ray, Orrick Johns, William Carlos Williams. Published over a four year period *Others*, played a significant role in providing a venue for literary experiment. By glancing at the contributors what emerges is an iconic gallery of 20th century modernists: H.D., T.S. Eliot, Mina Loy, Marianne Moore, Ezra Pound, Wallace Stevens, and William Carlos Williams, among others.

Self-financed through subscriptions, donations and the editors' pockets, *Others*, like many little magazines led a precarious financial existence. However during the course of its run, The magazine's editors published 24 issues regularly. After the demise of the Grantwood Colony, the magazine's editorial center moved to New York, after a brief stint in Chicago in 1917 it was relocated in New York where it remained during its final two years of operation. The last issue appeared in 1919. Strategies for survival included transforming the magazine into a pamphlet series which never appeared. However, three anthologies were published two by Knopf (1916, 1917) and the third by Nicholas Brown (1919).

In his autobiography, William Carlos Williams, who not only contributed regularly to the magazine and also was among the editors, stated that *Others* "saved his life". To that end, Suzanne W. Churchill in her recently published study *The Little Magazine Others and the Renovation of Modern American Poetry* has made a valiant attempt to invigorate life into the origins and significance *Others*' contribution to the American free verse debate movement, but Churchill's study, a reworking of her PhD dissertation, offers much more.

Structured on the trope implied in the title "renovation", Churchill develops a sometimes overly complex architectural metaphor of the house to explore the many "rooms" in which she presents a multi-faceted approach to the subject. Not only strictly speaking a history of the magazine, its editorial policies, editors, and contributors and its literary and cultural milieu, Churchill weaves into her text an intricate theoretical perspective infused with the exploration of the role of gender, sexuality and the poetics of space in shaping the *Others* literary and semantic environment. As valuable as these strategies are, they lead the reader through a maze of theory and attenuated discourse.

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This proves particularly true with three chapters exploring the work of Williams, Moore, and Loy in the larger context of their respective relationship to the magazine. At the conclusion of the final chapter on Mina Loy, there is hurried attempt provide closure on the history of *Others* that is unsatisfactory. It is clear that a standard publishing history of *Others* is woven into her text, but Churchill study is an experiment in its own right and for readers who are interested in a close reading of the cultural, literary, and the role particularly of women in the pages of *Others* will find much of value in her chapters on Moore and Loy.

Churchill's research is exhaustive and she has drawn extensively on the papers of Kreyborg, Moore and Williams to tell the *Other's* story. The degree to which *Others* was the subject of concern illustrates the challenges of documenting the history of a single periodical. Churchill usefully appends a full list of contents, authors, editors and publishers which adds value for future researchers. Like the original editors of *Others*, Churchill has given us a series of "other" theoretical perspectives which amply illustrate the literary and cultural value of one the most important little mags published in the trenches of the first generation of free verse wars.

David McKnight
University of Pennsylvania



Peter Holland and Stephen Orgel, eds. *From Performance to Print in Shakespeare's England*. Basingstoke: Palgrave Macmillan, 2006. xv, 267 p. ill. ISBN 1-4039-9228-2. £50.00

British theatre history is a well-researched area of scholarly inquiry, the diversity of which is reflected in books including E. K. Chambers's *The Elizabethan Stage* (1923), R. A. Foakes's *Illustrations of the English Stage, 1580-1642* (1985), and *A Biographical Dictionary...1660-1800* (1973-93). Yet the field's rather arcane methodologies remain largely unchallenged; there have been few significant studies on theatre history's historiography (a notable exception being *Interpreting the Theatrical Past: Essays in the Historiography of Performance* (1989), edited by Thomas Postlewait and Bruce McConachie) and little that specifically addresses the over-arching historiography of

Shakespearean theatre history. Well timed, then, is the series of books (five in all) published under the general editorship of Peter Holland, of which *From Performance to Print in Shakespeare's England* is the latest. The general aim of the series is to redefine British theatre history through historiographical study: *From Performance to Print* itself confronts the historiography of Shakespeare (and, by extension, other early modern dramatists), primarily through presenting an important challenge to the near binary dualism between performance and print.

With fifty illustrations, *From Performance to Print* consists of a dozen engaging, informative, and refreshing essays written by established practitioners of Shakespeare's work. Such is the quality of the contributions that they are all worth praising, but space allows the discussion of only a selection. Under 'Performing the Book', Stephen Orgel suggests the playbook to be a mutable, archaeological site upon which numerous readers' annotations imply differing performative interpretations, whilst Gabriel Fgan's painstaking research into tracking title-page changes in surviving dramatic works to 1610 is extremely informative. Under 'Editing and Performance', A. R. Braummuller looks at 'theatrically sensitive' punctuation (138) in modern editions of Shakespeare, an approach that will only increase in importance with the growing popularity of performance-based textual scholarship. With a rather insightful flourish, Wendy Wall draws on the work of Randall McLeod, Jill Levenson, Steven Urkowitz, and Jonathan Goldberg to discuss the much debated textual genealogy of *Romeo and Juliet* alongside a number of the debated quartos' differing performative aspects.

Lynne Enterline, in 'Living Theatre', compares the Elizabethan curriculum of rhetoric, imitation and humanism with a number of contemporary playtexts, stressing the role that education played – or rather, the ways in which it was re-enacted – in surviving contemporary drama. Richard Preiss uses textual descriptions of Robert Armin (the clown of the King's Men) in order to recover one of London's best known Jacobean performers. Significantly, Preiss identifies neglected surviving manuscripts that show Armin authoring himself in the plays in which he appeared: a welcome glimpse into a performer's interaction with playscripts. In 'Shakespeare Reconstructed', Margreta de Grazia

focuses on a pivotal moment in *Hamlet*, when the eponymous character, seeing his step-father kneeling in the Chapel, decides against killing Claudius. Underlining the use of psychological theories newly available to eighteenth-century critics, de Grazia argues how psychoanalysis continues to affect *Hamlet* in both performance and print. Gordon McMullan continues the theme of altering theoretical perceptions by analysing the changing understandings of 'lateness' and authorship in Shakespeare's later works, from Malone's biographical parallels of a retired Shakespeare composing plays 'at leisure' (246) with characters (supposedly) more dramatically refined (an understanding also assumed by Henry Hallam and Edward Dowden) to Granville Barker's avant-gardism in his 1912 production of *The Winter's Tale*. *From Performance to Print* is a remarkably important book, not only in its reassessment of the historiography of British theatre history, but also as a glimpse into the future of performance-based Shakespearean studies.

Natalie Aldred
University of Birmingham



Samuel Johnson, *The Lives of the Poets*, ed. by Roger Lonsdale. Boxed set. 4 vols. Oxford: Clarendon Press, 2006. vi-440 p., viii-425 p., viii-467 p., viii-649 p. ISBN13 978-0-19-927897-8. \$595.00

Roger Lonsdale's credentials before the publication of this collection were impeccable. His *The Poems of Gray, Collins and Goldsmith* continues to be a model edition of eighteenth-century poetry. His earlier biography of musicologist Charles Burney remains definitive, and his more recent anthologies, *The New Oxford Book of Eighteenth-Century Verse* and *Eighteenth-Century Women Poets*, have been appropriately hailed as landmark events. Given his track record, it should not surprise us that his latest effort, a much needed critical edition of Samuel Johnson's crowning literary achievement, *The Lives of the Poets*, is first-rate. Surpassing expectations, however, this edition of the *Lives* attains a level of scholarship of Himalayan proportions.

Previously students of Johnson have had recourse to consulting a corrupt, antiquated text: G. B. Hill's 1905 three-volume set. In many respects an invaluable effort — one still worth owning and consulting — Hill's labors preceded the revolution in textual studies initiated in the early twentieth century by McKerrow and Greg, and hence lack the critical rigor that we have come to expect from definitive editions. Based upon my spot-checking, Lonsdale's text promises to offer an enormous improvement upon Hill.

Hill's venerable edition does not offer introductions to each life, perhaps because Hill, an eminent Victorian, was, chronologically speaking, much closer to Johnson than we are today. Lonsdale's edition appreciates the distance that separates modern readers from Johnson's world, and offers a rich contextualization of each life, as well as of the collection as a whole. His general introduction — occupying 185 pages, the size of a small monograph — canvasses the circumstances surrounding the inception of the *Lives*, the composition process (a section which prints a hitherto unpublished letter of Johnson's, to Thomas Cadell, 17 Oct. 1778), the contributions of various assistants to Johnson, including Mrs. Thrale, John Nichols, Isaac Reed, and George Steevens, Johnson's biographical theory, and Johnson's contributions to literary history, before concluding with a note on politics and an additional textual note.

The glory of this edition, however, consists in its superb textual commentary. For example, the annotation of Johnson's "Life of Pope" occupies some 125 pages of closely printed type. This will not suit the taste of all readers — some might urge the importance of cleanly and accurately delivered texts, sans extensive apparatus. Most observers, however, will applaud what Lonsdale has achieved here. The introductions and notes exhibit a remarkable accumulation of detail gleaned from a lifelong immersion in eighteenth-century literature, culture, and history. Lonsdale's *Lives of the Poets* serves not only as a superb edition of what many consider to be Johnson's most important literary work — it furthermore stands as a summoning encyclopedia of eighteenth-century literature that students and scholars will consult well into the new millennium.

Publication of this set constitutes a major event in Johnsonian studies, one matched in recent memory only by J. D. Fleeman's

monumental two-volume *A Bibliography of the Works of Samuel Johnson* (together Fleeman and Lonsdale sustain Oxford's claim as the center of Johnson scholarship established earlier in the century by Oxonian editors David Nichol Smith, R. W. Chapman, and L. F. Powell). No serious Johnson student can afford (despite its obscenely prohibitive price) to be without a copy of this magnificent edition.

Anthony W. Lee
Kentucky Wesleyan College

David A. O'Hara. *English Newsbooks and Irish rebellion, 1641-1649*. Dublin: Four Courts Press, 2006. 240 p. ISBN 1-85182-892-3. £55.00

From 1641 readers of English weekly news books were often regaled with damaging impressions of the Irish. Images of Irish Catholics 'putting men to the sword, deflowering women, and dragging them up and downe the streets, and cruelly murdering them ... thrusting their speeres through their little infants before their eyes' (36) were particularly common. Such accounts clearly raised the temperature of the English and, on occasion, they may have been deliberately manipulated or even wholly manufactured for precisely that purpose. The question of just how the English newsbooks of the 1640s treated Irish affairs forms the core of David O'Hara's study.

O'Hara argues that the Irish rebellion of 1641 acted as a spur to the emergence of many newsbooks in England and he also describes in detail the history of English perceptions of Ireland and Irish events as depicted through these newsbooks. He claims that prior to 1641 there were few references to Irish affairs in the print world of Stuart England, reflecting either a peaceful Ireland or, more likely, an uninterested English nation rather more eager for news of the wars in Europe. With the 1641 rebellion, however, Ireland became an issue hotly debated in the burgeoning English press. Then as now, newsbooks both met and created a demand for news as the English nation grew ever more hungry for any news at all about the subject. How profoundly this influenced English perceptions of Ireland and the Irish is difficult to say not least because there was no uniform opinion about Ireland in England other than varying degrees of hostility. What is clear is that news from Ireland —

hostile or favourable — was used as a political football, and while the outbreak of the civil war in England in 1642 all too frequently pushed Ireland into the background it remained, as O'Hara shows, ever present in the political noise of civil war.

As his footnotes and his substantial and valuable bibliography demonstrate, O'Hara has scoured the surviving material for evidence. He divides his book, based upon his original PhD thesis, into six main chapters that range chronologically from the outbreak of the rebellion in Ireland in 1641 to the arrival of Oliver Cromwell to effectively end the Irish rebellion in 1649; however, the chronological arrangement often clouds his actual argument and its significance. Many readers keen to learn more about the nature of newsbooks and civil war print culture in general are best advised to turn first to Joad Raymond's work *The Invention of the Newspaper English Newsbooks, 1641 -1649* (Oxford University Press, 2005) as his account provides a more in-depth view of the problems associated with newsbooks. Nonetheless, O'Hara's book will provide a useful quarry for future historians of the Anglo-Irish relationship as it was represented in the print culture of the 1640s.

Alan Marshall
Bath Spa University

Michael Saenger. *The Commodification of Textual Engagements in the English Renaissance*. Aldershot and Burlington, VT: Ashgate, 2006. xii, 169 p. ill. ISBN 0-7546-5413-3. £45 / \$89.95.

In this generously illustrated book, Michael Saenger analyses the front matter of an impressive range of early modern texts, arguing that these pages constitute a system of advertising that transforms the book from text into commodity. Saenger sees frontispieces, title-pages, and epistles as efforts to both imagine and encompass a wide range of readers, and he is attentive to the strategies by which printed books might appeal at once to the literate Latinist and to the less practiced reader. One of the strengths of Saenger's work is his

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determination to situate this textual matter within the socio-economic and material contexts of the book trade, most obviously the bustling St. Paul's churchyard. Sadly, however, this lively scene is rendered in little detail; more bibliographical research might lead Saenger to qualify his broad-brush assertion that 'it is impossible to know in the case of any given book what person or persons play the roles that we would now call publisher, printer, compositor, and so on' (13). This lack of specificity means that Saenger's valuable presentation of 'the Elizabethan book trade as a thriving, coherent, collaborative (and also competitive) microculture' (10) is at times undercut by the assumption that authors and stationers cared above all about the imagined response of a vaguely defined 'general reading public.'

This slender volume exemplifies a growing interest in paratexts (here conflated with front matter), and in the status of authorship in the early modern period, contributing to our sense of textual production as inherently collaborative. It also participates, to some extent, in the concerns of the new economic criticism, demonstrating that book trade history can and should be understood as a context which shapes interpretation. This is an exciting field, and Saenger's book is sometimes salutary in its attention to questions of genre and tone, marrying more traditionally literary concerns with the study of the physical text. Nonetheless, the book ultimately remains rather one-dimensional thanks to its anachronistic insistence on the early modern book trade as a system of 'feverish capitalism' (58). Saenger's repeated reduction of paratexts to an exclusive concern with saleability and the market undermines his attempts to produce a nuanced understanding of the relationship between rhetorical affect and the material practices of production, dissemination, and reading.

This occasional thinness of interpretation is reflected in the book's rapid movement from sub-section to sub-section, and in some puzzling omissions from the bibliography (most obviously Smith on title-pages, Rose on authorship, Stillinger on collaboration, and Woodmansee on the new economic criticism; Henry S. Turner is cited twice in the body of the text but does not appear in the bibliography). Moreover Saenger's opening efforts to establish a critical vocabulary seem clunky, particularly when key terms such as 'commodity', 'public' and 'capitalism' are neither queried nor justified. Similarly, given his insistence on the need to bring textual criti-

cism and interpretive practice together, Saenger's decision to discriminate between reading texts materially, citing early modern printings, and reading them 'as literary texts' (xi), citing modern, scholarly editions, is baffling. Several typographical errors render Saenger's observation that 'in the modern book, the publisher does everything to erase traces of error' (106) poignantly ironic.

Helen Smith
University of York

CALLS FOR PAPERS

Print Culture in the Provinces

24-26 July 2007
University of Chester, UK

The theme for the twenty-fourth annual *Print Networks* conference on the History of the British Book Trade is *Print culture in the provinces: the creation, distribution, and dissemination of word and image*. Provincial-metropolitan inter-trade connections will be acceptable or on aspects of trade relations with any part of the former colonies & dominions.

A selection of the papers will be published in July 2008 as part of the *Print Networks* series, published by the British Library and Oak Knoll Press. Papers should be of up to 30 minutes duration. An abstract of the offered paper and a brief CV, (no longer than one side of A4 in total) of the likely contents should be submitted by **28 February 2007** to:

Dr Lisa Peters
Learning Resources
University of Chester
Parkgate Road
Chester CH1 4BJ
l.peters@chester.ac.uk

It is understood that papers offered to the Conference will be original work and not delivered to any similar body before presentation at this Conference. Please be advised that presenting your work at conference offers no guarantee that it will be accepted for publication. Furthermore, it is part of the agreement with the publishers that papers will not be published in any similar collection for one year after their appearance in the appropriate vol-

ume; in effect they must not appear elsewhere before July 2009.

A Conference Fellowship is offered to a postgraduate scholar whose research falls within the parameters of the Conference's brief, and who wishes to present a paper at the conference. The fellowship covers the cost of attending the conference and possibly some assistance towards costs of travel. A detailed submission of the research being undertaken accompanied by a letter of recommendation from a tutor or supervisor should be sent to Dr Lisa Peters by **28 February 2007**.



The Culture of the Publisher's Series 1700-2000

18-19 October 2007
Institute of English Studies
University of London

In the early 18th century, British publishers began gathering books together in themed series and packaging and marketing them as distinct, recognisable groups. The effects of this phenomenon were remarkable; by the mid-nineteenth century there were upward of 3,000 publishers' series in Britain alone, and the phenomenon is of course still with us today. During this 200-year period the culture of the publisher's series has opened up new possibilities for authors, publishers, distributors and readers, helped to establish a wide range of traditions from the establishment of national literary canons to the development of feminist lists, and influenced the kinds of literature we teach to the next generation of scholars.

While some publishers' series have been investigated in depth, there have been few opportunities for the work of individual scholars to be placed in meaningful dialogue. This major two-day conference seeks to encourage International scholars from all disciplines to examine the culture of the publishers' series with a view to furthering understanding of its historical, ideological, generic and geographical reach.

Confirmed Speakers include Robert Fraser, Mary Hammond, Elizabeth James, Andrew Nash, and John Spiers.

We welcome offers of individual papers or paper panels from both new and established scholars. Topics may include (but are

not confined to): the development of individual or linked publishers' series; National and International copyright law; emergent readerships and genres worldwide; changes in production and transport methods; changing literacy rates; notions of literary taste; canon formation; education reform; social and political change.

Abstracts of no more than 300 words and short speaker biographies to be sent electronically by **31 March 2007** to both organisers at the following addresses:

Dr Mary Hammond
m.e.hammond@open.ac.uk

and

Professor John Spiers
jr.spiers@virgin.net



Spaces of Print: Exploring the History of Books

15-16 November 2007
Hobart, Tasmania, Australia

The Bibliographical Society of Australia and New Zealand 2007 conference will be held in Hobart, Tasmania. Papers are invited on any aspect of book history the history of printing, publishing, bookselling, libraries and reading. Australian and New Zealand topics are especially welcome, however other topics within the Society's areas of interest will be considered.

For more information about BSANZ and its interests, go to the website <<http://www.csu.edu.au/community/BSANZ/>>

Please send a 250-word abstract, with a brief biographical note, to the conference convenors by **31 March 2007**:

Ian Morrison
ian.morrison@education.tas.gov.au

or

Tony Marshall
tony.marshall@education.tas.gov.au

FORTHCOMING EVENTS

Birth of the Bestseller: The 19th Century Book in Britain, France, and Beyond

New York
29-31 March 2007

The Bibliographical Society of America invites you to attend its "Birth of the Bestseller" conference in March. This innovative event will gather participants from around the world and from a wide range of disciplines, including art history, literary history, and cultural studies. Together we will explore the terrain of 19th-century bestsellers and consider how they came to dominate the public imagination.

The 19th century witnessed enormous changes in the world of books. The rise of a mass readership, the invention of machine-driven technologies, new reproduction methods, and an astonishing variation in literature, authorship, publishing, periodicals, printing, typography, illustration, marketing, taste, and design all made the 19th century an era of intense complexity. Despite growing interest in this period, many of its aspects remain largely unstudied. This three-day conference offers numerous short papers and lectures by five distinguished speakers: John Sutherland, Petra ten-Doesschate Chu, Marie E. Korey, Michael Winship, and Margaret D. Stetz.

Registration for all participants is a modest USD\$40 per person. This fee covers all sessions, receptions, and coffee/tea breaks. For more details on the conference and a registration form, visit www.bibsocamer.org.



Making Connections Between Library, Book, Reading and Information History

Innovation North: Faculty of Information Technology, Leeds Metropolitan University
7-8 June 2007

A Conference organised by the Information History Group, Leeds Metropolitan University, in association with the Library and Information History Group of the UK's Char-

tered Institute of Library and Information Professionals (CILIP) and HIBOLIRE (The Nordic-Baltic-Russian Network on the History of Books, Libraries and Reading).

Scholars researching in the history of print culture, communication and knowledge organisation often confine themselves to niche colleges of scholarship within what is a broad, developing and, it might be argued, increasingly integrated area within the humanities. This conference aims to bring scholars from these distinct yet overlapping colleges together to exchange ideas and explore synergies. Conference papers will be considered for publication in the international journal *Library History*, edited by the chief conference organiser Alistair Black.

For further information, please contact Alistair Black on <a.black@leedsmet.ac.uk>.

FELLOWSHIPS

Visiting Fellowships

Houghton Library, Harvard University

Short-term fellowships are available to scholars pursuing research in literature, history, philosophy, religion, history of science, theatre, dance, and printing and graphic arts. For more information, visit the website <http://hcl.harvard.edu/libraries/houghton/public_programs/fellowships.html> or please contact <duhaime@fas.harvard.edu>.



AAS Center for Historic American Visual Culture (CHAVIC)

American Antiquarian Society

One to three-month residential fellowships are now available, courtesy of Jay and Deborah Last, for research in the Society's pre-eminent collection of American graphic materials. In addition to underwriting fellowships for historical research using printed visual materials, there is funding to select a group of Visual Culture Scholars for work on projects such as researching films or exhibitions, creating curriculum packages, enriching web-based resources, and documenting the natural or built environment. Please contact the Society's curator of graphic arts, Georgia Barnhill gbarnhill@mwa.org; www.americanantiquarian.org

OBITUARY

Henri-Jean Martin

from *Le monde*, 23 January 2007

Historian Henri-Jean Martin died Saturday, January 13, 2007. Born in Paris on January 16, 1924, he specialized in book and publishing history. Henri-Jean Martin was filled with an intellectual energy that was barely weakened by the disease that took him. With resolve and courage he completed, during the suffering of his final months, the book he had been working on for several years. Its topic may surprise those who know him above all as the great historian of the book and publishing of Old Régime France. It is a history of human communication from the beginning of the species, *homo sapiens*, until the invention of alphabetical writing.

The project expresses perfectly Henri-Jean Martin's tireless curiosity. He liked to shake up specialized fields, which he always found too narrow in his search for knowledge and his desire to make things understandable. The book would have surely pleased the man he always recognized as his master — Lucien Febvre (1878-1956).

It was Febvre, in fact, who had asked him, while Martin was still a young librarian, to work with him on the volume devoted to the invention of printing in the series "The Evolution of Humanity" ["Foundations of History library"]. Collaboration between the eminent historian and the young man was easy. Febvre was a founder of the *Annales* school of history. The young Martin, appointed in 1947 upon graduation from the Ecole des chartes to a position at the Bibliothèque nationale, was unhappy cataloguing the books in the *Enfer*, the library's erotica collection. Their collaboration was based on the respect of the younger man and the affection of the older one.

A Broader Perspective

The work that resulted from this collaboration, *L'Apparition du livre* was published in 1958, two years after Febvre's death. It became a classic. It was often republished and was translated into several languages. [Eng. Tr. *The Coming of the book: the impact of printing 1450-1800*, 1976].

I met Henri-Jean Martin for the first time in 1966 in his enormous office of head li-

brarian of the Bibliothèque municipale de Lyon. He was appointed to this post in 1962, after having spent three years with the CNRS (Centre national de la recherche scientifique, France's largest and most prominent public research organization). Thus he was able to make great progress in sifting through the massive amounts of material necessary for the thesis he had undertaken on the printed production and book trade of seventeenth-century Paris.

Completed in the midst of the multiple tasks involved with the development of an ambitious public reading program and the construction of the new library in Lyons Part-Dieu, his thesis was defended in 1968 and published in 1969. [*Livre, pouvoirs, et société à Paris au 17^e siècle (1598-1701)* Eng. Tr. *Print, power, and people in 17th-century France*, 1993]. This monumental work was, more than the *L'Apparition du livre*, the work that established a new discipline — the history of the book.

Beginning in 1963, Henri-Jean Martin taught the history of the book in the Fourth (IVe) section of the Ecole pratique des hautes études (EPHE). His Monday 5:00 seminar constituted the veritable crucible of a "French school of the history of the book." It was devoted to inscribing the history of printed production into the legacies of economic and social history and to creating new paths for a history of the circulation of published works.

There are few historians whose name can be associated with the invention of a new field of research. Henri-Jean Martin is one of those. At the EPHE, then at the Ecole des chartes, where in 1970 he was elected professor of bibliography and history of the book, he developed many generations of researchers who become librarians or academics. Without them, the four-volume *Histoire de l'édition française*, which we directed together from 1982 to 1986 and which was republished in 1989-91, would have been impossible. For Henri-Jean Martin, this large undertaking was not a culmination, but a starting point for new inquiries. New inquiries led him, first, to extend the chronological perspective of the history of the book and to place it within the very long history of written culture.

Scholarship

In *Histoire et pouvoirs de l'écrit*, published in 1988 and republished in 1996 [Eng. Tr. *The History and power of writing*, 1994], Martin

analyzes how writing, from ideographic systems to the new media, changed the distribution of power, social orders, and ways of thinking. Such an endeavor, which implies extensive research and great erudition, was not without risks. Henri-Jean Martin knew how to surmount them by listening to those who knew what he did not.

Subsequently, Martin turned back to the books which, as a librarian and historian, he had catalogued, inventoried or read. From then on, he needed to understand how the forms of inscription of text on a page produced and explained reading practices and cognitive processes that varied according to time, genre and reading community. In 1990 and 2000 he devoted two works to the forms of "mise en texte [text style]." The first was devoted to manuscripts, the second to printed books. The "birth of the modern book" is linked to the development of the division of texts into paragraphs. [*Mise en page et mise en texte du livre manuscrit*, 1999 ; *La Naissance du livre moderne: Mise en page et mise en texte du livre français (XIV-XVII siècles)*, 2000]

Henri-Jean Martin was well known in the anglophone world. In the United States, in 1990, he received the American Printing History Association Award. In 1994 he gave the Schouler Lectures at the Johns Hopkins University. These lectures were translated by his friends Paul and Nadine Saenger (*The French book: religion, absolutism, and readership, 1585-1715*, Johns Hopkins University Press, 1996). In England, he was warmly welcomed as a Visiting Fellow at All Souls College. In 1995 he gave the Lyell Lectures at the British Library. Henri-Jean Martin always gratefully and sentimentally recalled those times in Oxford and London in the company of friends and books. After his retirement in 1993, he began to establish a database of images of old books. The database has been bequeathed to the Ecole des Chartes. Time spent in English libraries had allowed him, undoubtedly more easily than in Paris libraries, to add to this resource, which includes 12,000 images. His 2000 book was based on the resources he accumulated for this database.

Henri-Jean Martin was a man of paradoxes, which made his friendship valuable and engendered a fascination, sometimes tinged with concern, before what he euphemistically referred to as his "anticonformist temperament."

Politically Martin claimed to be a "man of the right." He was born into a "pro-

foundly nationalist” family and was educated within the rigorous disciplines of the Ecole des chartes. Nonetheless, he never ceased to mock the empty formalities of the most honorable institutions, to procure collaborations with those who did not think like him and to encourage, by example and support, intellectual boldness in his students. He respected scholars. He was one of them. But, like Febvre, he did not like scholarship only for its own sake. Henri-Jean Martin had not aged. He knew how to maintain youthful enthusiasm, the will to learn, and the feeling of intellectual resolve. It is now in his books that we must listen to his full fervor.

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translated by Carol Armbruster
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BHRN STUDY DAY

**Book History Research Network
 Study Day**

University of Liverpool
 13 October 2006

Hosted by Dr Pollie Bromilow, under the auspices of the Liverpool University History of the Book Research Group, the second BHRN Study Day of 2006 was a great success. The event attracted speakers and attendees from across the UK, Ireland and the Netherlands. The first session, ‘Organizing Knowledge’ was started by Djoeke van

Netten from the University of Groningen, whose energetic paper was on the printing of science texts in the early seventeenth century by the Dutch printing house of Blaeu. Djoke’s analysis highlighted the unusually central role that Blaeu himself played in the presentation of his texts and the extensive intellectual networks that he was involved in. Harald Braun, a lecturer in the School of History at the University of Liverpool followed with a paper focusing on *El gobernador Christiano*, a text from early sixteenth century Spain which catapulted its author, Juan Marquez into an influential court position. Harald laid out the unusual structure adopted by this text which embraced both traditional scholastic systems of inquiry and the Humanistic style to produce a manual of Christian statecraft as an antidote to the rational texts of Machiavelli, and other near contemporaries.

After coffee, the late morning session ‘Books that Travel’ featured Alex Drace-Francis from the School of History at the University of Liverpool and Bob Snape from the University of Bolton. Alex discussed his collaborative project which has created a 4,500-item bibliography of travel writing from Eastern Europe. Bob discussed his extensive research on the National Home Reading Union (1889-1930), specifically concentrating on its appearance in the British colonies and dominions. It was clear that the character of these far-flung branches of the Home Reading Union served different purposes, both socially and nationally, than the British model. The results of this research raise questions of localism, nationality, community and relations with the imperial centre.

After a beautiful lunch at Bistro Jacques the group reconvened to be treated to an enthusiastic and passionate talk by Mary Hammond (Open University) discussing her personal experiences as a ‘Book Historian’ and sharing her well-proven tips for success in this area. She reminded us of the importance of getting involved in our discipline at all levels, be it in reviewing a lecture series/books, giving conference papers and organizing conferences. In an interdisciplinary area such as Book History, making contacts and networking is a vital skill and one which can only enhance your job opportunities when (not if!) you finally get your PhD. This talk sparked a debate about the type of support the BHRN and other such organizations can offer alternative non-academic routes available to Book History PhD students.

The final session of the day, ‘Shaping the Text’ included three papers considering medieval and early modern topics. Abdullah Alger from the University of Manchester discussed the difficulties of interpreting the date and significance of scribal punctuation in the Exeter Book’s Christ II. His detailed analysis raised questions relating to the role of the scribe and of the functional purpose of punctuation when it is heavily evident in some places of the text while not so in others. The following paper by Florent Noirfalise from the University of Liverpool, continued the theme of para-textual analysis in relation to the early manuscripts of the *Chronique dite de Baudouin d’Avesnes*. By detailing the differences and the significance of the remaining 52 manuscript copies. Florent highlighted the importance of giving more rigorous scholarly attention to

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the manuscript sources themselves. The final paper of the day by Dirk Schoenaers, also from the University of Liverpool, suggested a re-evaluation of Gerard Potter's unprinted manuscript which circulated in upper-Dutch society in the 15th and 16th century, which has been neglected due to the negative comments of the Dutch philologist Muller in the late-nineteenth-century. Dirk's evidence of contemporary use of this manuscript and its wide circulation made a compelling case for its' continued study as a significant source for the social history of Dutch society in this period.

In the final wrap-up the Study Day was considered very useful and a great way to meet other students. Thanks were given to all speakers and particularly to Dr Pollie Bromilow and staff of the University of Liverpool involved in the History of the Book Research Group.

Johanna Archbold
Trinity College Dublin

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THE SHARP END

Apologies to Dr Louise Milne of Napier University whose documentary film, *John Calder: a life in books*, screened at SHARP Hague 2006, and was applauded in our previous issue SHARPNews 15.4. Her film was not one minute long but a generous thirty-five. Worth a repeat performance!

Dr Simone Murray from Monash University in Melbourne, Australia joins the book reviews team, covering Asia and the Pacific. Simone was the winner of SHARP's De Long Prize in 2005 for her book *Mixed Media. Feminist Presses and Publishing Politics* (London: Pluto Press, 2004). Please don't hesitate to send Simone suggestions of books, journals, and print ephemera to review. Welcome aboard!

The typographically astute may note some subtle modifications to SHARP News as a result of our arrangements with Johns Hopkins University Press. Enjoy!