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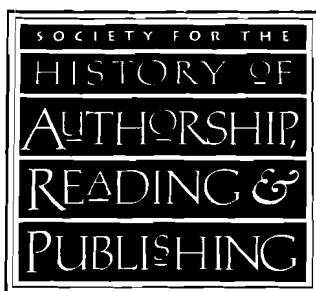
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SHARP NEWS

Volume 15, Numbers 2 & 3

Spring & Summer 2006

CREATIVITY & THE LAW

Creativity and the Law: Copyright, Censorship, Authorship, Publishing

The Toronto Centre for the Book held its fourth annual graduate student colloquium in book history on 21 January 2006. The topic – the relation between cultural productivity and legal regimes – drew an international array of speakers and attracted a number of critical auditors from Toronto's well-established book-history community. The presentations brought together historical analysis and commentary on current events, sparking discussion on a number of points. The basis of the colloquium was the consideration of texts as forms shaped by legal environments; the success of the colloquium encourages further work in the interdisciplinary space among bibliography, literature, history and law.

Trevor Cook (University of Toronto) traced the metaphor of plagiarism as cannibalism through early-modern verse, drama and pedagogy, arguing that, before the Statute of Anne recognized authorial copyright, authors had little recourse but to claim their texts as integral to their bodies. Eli MacLaren (University of Toronto) isolated a key moment in 19th century Canada – the case of *Smiles v. Belford* – when copyright law forced publishers out of the desired role of independent producers back into a subordinate role as distributors for their British and American counterparts. Nicholas Bradley (University of Toronto) concluded the first panel with a discussion of the unauthorized translation of Haida myths by the contemporary Canadian poet, Robert Bringhurst: if the myths were transliterated a hundred years ago and are now translated without the permission of the Native community, does the translator owe the community anything? Should outside use of them be restricted, and if so, how? These urgent questions stimu-

lated a flurry of responses and suggestions regarding moral rights, cultural diversity and the friction between colonial/indigenous concepts of property.

The second panel addressed copyright in the digital age. Paul Spurgeon (Vice President Legal Services, SOCAN) explained the transformation of the sound-recording industry by the internet. Unauthorized file sharing around the world continues to outstrip any attempt to limit it, despite the development of web sites where files may be purchased. Copyright collectives such as SOCAN, believing authors to be deprived of due revenue, will persist in advocating for legal measures to stop file sharing. Professor Laura Murray (Queen's University) countered that existing copyright laws generally seem to benefit American corporations more than Canadian authors. Her explication of *CCH Canadian Ltd. v. Law Society of Upper Canada* (2004) illuminated the breadth of users' rights and the potency of the 'fair dealing' exception in Canadian law. She urged scholars to embrace the ruling lest the freedoms it confirms vanish. Dr. Matthew Rimmer (Australian National University) addressed the current legal controversy over Google Book Search – a digitization project undertaken by Google to make millions of copyright and non-copyright books from five major American libraries searchable on-line. Will the project create the perfect library? Or is it a violation of the rights of authors?

Professor Ira Nadel (University of British Columbia), well-known for his biographies of Leonard Cohen and Tom Stoppard, analyzed the cultural impact of copyright on authorship in Canada. Foregrounding the tension between what authorship is – the synthesis and rearrangement of existing texts – and what copyright law assumes it to be – the original creation of new ones – he discussed the exile of Canadian writers in the Confederation period as a function of imperial copyright.

The final panel turned to the United States. Dale Barleben (University of Toronto) revisited the 1933 trial of *Ulysses*, the first obscen-

ity case against a text itself (not against an author or a publisher). He argued that Random House's use of Justice Woolsey's favourable ruling to preface its edition exemplifies a good collaboration between literature and the law. David Roh (University of California at Santa Barbara), examining the inconsistencies in Mark Twain's utterances and actions on intellectual property, searched for the meaning of these inconsistencies in a close reading of *The Adventures of Huckleberry Finn*.

Special thanks to Elizabeth Dickens, Shelley Beal, Piers Brown and Sandra Alston for making the colloquium a success.

Eli MacLaren
University of Toronto

SHARP KOLKATA 2006

'New Word Order', the Asia-Pacific regional conference of SHARP, was held at Jadavpur University in Kolkata, 30 January to 1 February 2006, and attracted participants coming in the main from Australia, New Zealand, Japan, Bangladesh, Britain and various parts of India. What was particularly refreshing was

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 that all the participants were exploring the history of the book in areas outside the so-called mainstream of Europe and North America. We therefore had papers both on book production in Australasia and in various Asian countries and on broader issues such as colonialism and the book, international copyright and transnational book history.

The keynote address was given by Graham Shaw of the British Library, whose emphasis lay on the multiple histories of the book in India and their incompatibility with the idea of a national history of the book in India. Since India shares Bengali with Bangladesh, Urdu with Pakistan and Tamil with Sri Lanka, any account of books and other publications in those languages, he argued, has to ignore national borders and take account of the transnational nature of the book in those languages. This issue of transnationalism proved one of the main themes of the conference, and was taken up by other speakers, including Sydney Shep of Victoria University of Wellington, who spoke on 'Books without Borders.' A related issue, particularly in the case of India, is polyglossia, which encompasses both the access that individuals may have to books in several languages and the simultaneous publication of books in several different languages.

These issues of transnationalism and polyglossia also informed the extended panel discussion on Rimi Chatterjee's 'Empires of the Mind,' a history of Oxford University Press in India during the Raj, which bore the title, 'Is there an Indian model for book history?' For the multiplicity of print languages and the overlapping markets with neighbouring countries place formidable methodological and practical difficulties in the way of anyone who would write a history of the book in India, while focusing on regional histories of the book, language by language, runs the obvious risk of tunnel vision and failing to see the larger picture.

I am prevented by space and by my choice of sessions from being able to mention all the papers here, but to give some idea of the variety I shall mention three in some detail. Firstly, A. R. Venkatachalapathy of the Madras Institute of Development Studies gave a fascinating account of the 'nationalisation' in 1949 of the writings of Bharati (1882-1921), the great nationalist Tamil poet. The act of 'nationalisation' by the government of Tamil Nadu took Bharati's already iconic works out of the domain of copyright and made them the property of the state, so as to take them

out of private ownership and ensure that they were in the public domain. This perhaps has few parallels, though the treatment of Ho Chi Minh's writings in Vietnam occurs to mind, and the speaker argued that Bharati's works were too central to the nationalist project to be allowed to remain in the hands of his family. Secondly, David Carter of the University of Queensland spoke on *All About Books* for Australian and New Zealand readers, a book magazine launched in Melbourne in 1928. With amusing extracts from the letters page, he explored its disavowal of 'criticism' and its attempt to satisfy middlebrow tastes with a focus on the pleasures and utility of reading, and showed how it attempted to provide readers with a compass as they were tossed about on the sea of books. Finally, Rochelle Pinto of the Centre for the Study of Culture and Society in Bangalore focused on the uses of print in Bombay generated by Konkani-speaking migrants from Goa. She explained how the production of bilingual and trilingual dictionaries addressed the realities of life in Bombay for Konkani speakers while other publications such as hymnals and cookbooks provided the nostalgic glue that held the migrant Goan community in Bombay together.

In addition to the conference, participants had the chance to see the work of the School of Cultural Texts and Records at Jadavpur University. Here a number of archival and database projects are underway, including a short-title catalogue of Bengali books and a database of translations into Bengali from other Indian languages. Another major attraction for participants was the Kolkata Book Fair. Here an elaborate city of impressive but purely temporary structures offered an amazing variety of books in languages and scripts from all over India. It was here that I learned of Penguin India's new venture, to publish books in Hindi, Marathi, Malayalam and later other regional languages, and some of the first titles were on display. The length of the queues and the density of the site were an eloquent expression of *leselust* in India.

Finally, I must express my thanks to the organizers at Jadavpur University, Sukanta Chaudhuri and Abhijit Gupta, for their courteous hospitality at what turned out to be a lively and stimulating conference.

Peter Kornicki
 Cambridge University

TEXT MATTERS

Ink on Screen, Light on Paper: Text Matters

Inaugural International Conference
of the Danish Book History Forum
Graphic Arts Institute of Denmark, Copenhagen

20-21 April 2006

The Danish Book History Forum was established in 2005 to bring together scholars working in a variety of fields, and to provide a Scandinavian focus for the widespread interest in the history of books and reading. Though much inspired by recent work elsewhere, the Forum builds on a Scandinavian tradition of literary sociology that has had a considerable influence on the English-speaking world, notably through Per Gedin's *Literature in the Marketplace* (1977; paperback, 1982). Founded by literary scholars at the University of Copenhagen, bibliographers from the Royal School of Library and Information Science, and typographers from the Graphic Arts Institute of Denmark, the Forum aims to explore the range of disciplines, crafts and techniques on which the book touches.

The Forum met twice in 2005, to discuss papers by Danish and Swedish scholars. On 20-21 April 2006 the Forum held its inaugural international conference. The setting was the Graphic Arts Institute of Denmark, situated in Copenhagen. Two distinguished speakers were invited from outside Scandinavia: the typographer Robin Kinross, director of Hyphen Press in London, and author of *Modern Typography* (1992) and *Unjustified Texts: Perspectives on Typography* (2002); and the literary scholar, Randall McLeod, of the University of Toronto, known for his radical bibliographical approaches to (among others) Shakespeare, Ariosto, Holinshed, George Herbert and Gerard Manley Hopkins.

The conference was arranged so that the papers would follow a certain trajectory, from the literary and textual to the graphic and technological. Proceedings opened on Thursday morning with three 'literary' papers. Frank Kjörup (University of Copenhagen) in 'I, Spatial Agent' looked at Wallace Stevens's "Thirteen Ways of Looking at a Blackbird," noting its phonetic punning of I and eye and its iconic punning of I (pronoun) and I (roman numeral), present in the

numbered heading of all but two of the poem's thirteen sections. While lark and nightingale are figures of song, the blackbird summons the poet into ink and print. In 'The Matter of Romantic Poetry' Peter Simonsen (University of Southern Denmark) considered the status of italic font in Wordsworth's sonnet "After-Thought"; correspondence with Edward Moxon shows the poet's concern with the display of verse on the page. This prominently positioned sonnet is (uniquely in Wordsworth) printed entirely in italics, as if to indicate that what comes after thinking is writing: the written and printed poem is an after-thought. Jakob Stougaard-Nielsen (Aarhus University) spoke to 'Henry James and his Typewriter', of the influence of technology on literary composition, and about James's dependence on composition by dictation to a lady at work on a Remington: no other make would do, for James heard in the tapping of this machine an encouraging response to his voiced words. Though necessarily anecdotal, such a scene of writing complicates any simple idea of the silence of the graphic.

'Reading the Text: riorim ne' (the best the keyboard can do: see online the poster designed by Henrik Birkvig of the Graphic Arts Institute) was the provoking title of Randall McLeod's presentation of those off-putting moments in which we see text offset and mirrored where it doesn't belong. This occurs through impatience, in not allowing the ink to dry before sheets are stacked, or other factors. Examples ranged from a recent paperback of the Italian translation of Virginia Woolf's *To the Lighthouse*, to Bentley's edition of *Paradise Lost* of 1732 and Matthew Arnold's *Poems* (1853). In each case the cause and position of the offsetting was different, and the audience was led with illuminations through that dynamic labyrinth which must be mastered if one is to understand a book as a physical construction.

Matthew Driscoll of the Arna Magnæan Institute in Copenhagen, and a specialist in Icelandic literature, spoke of the possibilities of "digital philology" in reproducing the material features of a manuscript: his title 'Everything but the smell' indicates the ambition of this technological development: the approach was, unusually, that of both a scholar interpreting the text and a conservator caring for its material subsistence. Juliet Fleming (Cambridge) examined 'Shakespeare's Blots', drawing our attention to the ambiguity of blotting as both erasing and revising, and suggesting ways in which erasures might be

worth examining in themselves, not only for what they conceal but for what they are: this was a bookish elaboration of Dr. Fleming's much-admired work on early modern graffiti.

The second day, Friday, opened with an impressive and deeply critical survey by Robin Kinross of twentieth-century typography, 'The Modern History of the Printed Page'. For most readers, awareness of typography tends to be subliminal. Indeed, if it is not subliminal there are serious obstacles to 'reading' as conventionally understood. This presentation made one ask whether certain books that one had thought good did not owe their quality at least as much to the typographer as to the author. The influence of typography on literary reputation is a topic worthy of serious investigation.

In 'Standardized Reading: The Penguin Paratext', Kristoffer Almlund (Copenhagen) argued for the influence of Penguin Books on the shaping of modern reading practices, and of the Penguin English Library in determining the canon of English novels. Most of the novels selected conformed to the criterion of the New Criticism, but New Criticism had itself been a response to the rapid expansion of English studies, and the need to make texts available in cheap editions: students were no longer expected to be bibliographically informed. 'Masterworks and Merchandise' was an account by Simon Frost (Aarhus University) of the commercial uses to which George Eliot has been put, both in the promotion of her own works and in the use of her name in the marketing of unlikely goods: the George Eliot Sauce Works in Nuneaton ought not to fall outside the view of the serious book historian. Literary criticism has tended to ignore economics, and to de-materialize the text; once we notice the matter of the text, we will notice all sorts of matter not entirely unrelated to that text. Pétur Knútsson (Reykjavik) in 'Kneading the Text: Digital Cartography and the Pointing Thumb' considered the function of hands and fingers and thumbs, not only in writing, but in pointing out and indicating our place in the text and in the world. Hand and hands are metonymic terms much used by paleographers; Wordsworth hoped in *After-thought* for the survival of "something from our hands"; with a pen one hand is used, with a keyboard, both. The finger points to where the eye looks; the thumb is used to point at what the eye avoids. Thus book history points to anthropology and

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physiology as located just over there, not to be un-indexed. Bent Rohde, formerly of the Graphic Arts Institute, gave an illustrated talk on 'Expressive Typography' from the perspective of a practitioner and teacher of typographical design over some sixty years. Shelley gave the honour to poets, but such a calm and authoritative lecture as this leads one to suspect that the unacknowledged legislators of the world might be the typographers. Niels Heie (Graphic Arts Institute) is a specialist in the optics of display types and images and their combination in advertising. The audience was given a remarkable account and demonstration of "eye-tracking", the technology that enables the movements of the eye to be registered at 120 exposures per second: slowed down and schematically presented, this gives a sense of reading & viewing as intensely dynamic activities.

Formal proceedings concluded with a lecture on 'William Blake and the Printed Page' by Robert Rix (University of Copenhagen), in which our understanding and appreciation of the relationship between script and image, pictorial depth and textual surface, was much enhanced by our new awareness of what it is that our eyes are doing when we think we're reading, or just looking: the perceiving I, the eye as spatial agent. The conference fulfilled its organizers' hopes of bringing together scholars and experts from a variety of fields and disciplines. It exceeded expectations in providing — as a forum should — a congenial space in which to foster a sense of common purpose and shared concerns. Not all do, but this conference certainly mattered.

Charles Lock
University of Copenhagen

BOOKS IN THE CITY

In the early morning hours of May 30th, despite the combined effects of an intense heat wave and a 'wildcat' transit strike in Toronto, an assortment of like-minded students, researchers, and academics made their way to Vanier College, nestled in the heart of York University, to attend the second annual meeting of the Canadian Association for the Study of Book Culture/l'Association canadienne pour l'étude de l'histoire du livre (CASBC/ACEHL). The 2006 CASBC conference was associated with the larger Congress of the Humanities and the Social Sciences, the focus of which was *The City*.

The theme of the CASBC conference was *Books in the City*, and the opening session was aptly titled "Made in Toronto." Ruth Panofsky (Ryerson University) has just embarked on a major research project into the history of the Macmillan Publishing Company in Canada. She presented her research on Ellen Elliot, a pioneering figure in the history of women in the Canadian publishing industry, who worked her way through the ranks to eventually occupy a management position in the Macmillan Publishing company. Paulette Rothbauer (University of Toronto) examined the ties of a specific reader group — young lesbian and queer women in Toronto — to the urban landscape as reading space. She found that her focus group more often obtained information and reading materials from alternative bookstores, rather than more traditional sources such as the public library. Jessica Wolfe (University of Toronto) presented a paper on the cultural impact of book launches in urban settings, drawing from her experiences as an employee of the trendy bookstore, *Pages*. She described, to the audiences' amusement, how the book that is being feted often takes a back seat to the book launch itself, and the general feeling is that "if the author must read then make it brief."

Moving from the hip urban setting of Canada's largest city to the Far North, Janice Cavell (Foreign Affairs Canada) presented on the Arctic in Canadian print culture, focusing on the Arctic as a pervasive, but elusive presence in the Canadian cultural landscape. The idea of the City was notable in Cavell's talk by its absence, and she pointed out how many of the Canadian writers describing the Northern experience had themselves never left the comforts of the city to brave the Arctic.

The second session was dedicated to matters relating to copyright and censorship in Canada. Maude Laplante-Dubé (Université de Sherbrooke) addressed the influence of provincial policies and laws on book distribution and production in Québec. Specifically, Laplante-Dubé focused on Law 51, which protected Québec booksellers and publishers against outside competition in the province. Frédéric Brisson (Université de Sherbrooke) talked about the complex book trade relationships between France and Québec. He honed in on the 1960s era, when the growing strength of French Canadian nationalism challenged the supremacy of French publishers, such as

Hachette, in Québec. Brisson also pointed out contemporary parallels to his subject with the recent UNESCO convention on cultural diversity. Éric Leroux (Université de Montréal) analyzed censorship practices during Maurice Duplessis' government. In March 1937, the Québec government adopted a law which attacked publications of Communist leaning, and permitted the Procureur-Général to lock down all properties associated with the production of Bolshevik or Communist materials. Myra Tawfik (University of Windsor) examined British copyright laws during the 19th century using Mark Twain's works as a case study. In Twain's era, many American authors would venture to Canada, a British Colony, in order to secure their British copyright. In this context, Canada became embroiled in the copyright wars between Britain and the U.S. Josée Vincent (Université de Sherbrooke) rounded out these discussions of the intersection between print and law by describing a major research project currently being undertaken by researchers and book history specialists at the Université de Sherbrooke: the making of *Le Dictionnaire historique des métiers du livre au Québec et au Canada français*, a comprehensive encyclopedia dedicated to the study of publishing and bookmaking in Canada.

At the end of day one, conference-attendees were treated to a lively presentation by Carl Spadoni (McMaster University) on bibliography and its important relationship to book history. The paper was entitled 'How to Make a Soufflé: or, What Historians of the Book Need to Know About Bibliography' and was spiced with food metaphors as Dr. Spadoni discussed the many different methods of bibliography, and the issues surrounding and linking the related disciplines of book history and bibliography.

Day two of the conference opened with a session on "The City and its Words". Janelle Jenstad (University of Victoria) presented a paper on the Livery Company's pageant booklets in early modern London. Jenstad outlined her often futile attempts to trace the recipients of the books by looking at the Livery Company records. However, Jenstad concluded that historical research using ephemeral materials has left her with more questions than answers. Martin Deck (University of Windsor) presented on 'James Bond in the Borgesian city of Italo Calvino's *If on a Winter's Night a Traveller*.' His paper

was a decidedly post-modern examination of the echoes of Fleming in Calvino's book as well as its depiction of Italy's publishing world. Angela Guardiani (University of Toronto) presented on the comic book as urban phenomenon, using a Power-Point visual tour through pages of comic books depicting the urban landscape as relating to the emotions of the main character. She also discussed not only the increasing popularity of comic books but also the increased scholarly recognition of "graphic novels."

The second session on day two was themed "Reading and Readers". Danielle Fuller (University of Birmingham) and DeNel Rehberg-Sedo (Mount St. Vincent University) presented their case study on the city-wide book club 'One Book, One Chicago.' Their presentation, which combined both anthropological and sociological approaches, was a reminder; once again, of the interdisciplinary nature of book history. Ron Tetrault (Dalhousie University) presented a paper on English Books in Paris 1800-1850. He looked at the warming relations between France and England at this time, and by looking at the contents of and the catalogues of circulating libraries in France at the time, he discovered that there were a great deal of English books in translation, particularly Jane Austen and Jane Porter. Isabelle Lehuu (Université du Québec à Montréal) presented some interesting research findings taken from her study of readers and reading practices at the Charleston Library Society in South Carolina during the 19th century.

The afternoon session on the second day was themed, "The Books in 18th Century France." Jane McLeod (Brock University) looked at printer's identities in Early Modern France, and posited that printers had five overlapping identities: university affiliation, clients of patrons, pillars of monarchy, members of guilds, and businessmen. She discussed social climbing in the printing trade, and how printers hypocritically exaggerated the danger of unauthorized printing, while at the same continuing their own clandestine printing. Thierry Rigogne (Fordham University) discussed booksellers and printers in the provinces of eighteenth century France. He found that the book-trade outside of Paris was extensive. For example, three million people, approximately 3% of the population, had access to books, and most people lived no more than thirty kilometers from book shops. Simi-

larly, Eric Wauters (Havre) examined the history of a provincial journal, providing a detailed micro-history of books and readers in Haute-Normandie at the end of the 18th century. By examining the bibliography of this regional journal, Wauters was able to identify the patterns in reading habits of subscribers.

The final presentation at the conference was presented by guest speaker Sydney Shep (Victoria University of Wellington in New Zealand). Her talk was titled 'Painting the Town Red: Typographic Terrorism and the Politics of Cultural Space.' She discussed graffiti as a new typographic language: the print culture of everyday life. By referring to contemporary manifestations of graffiti culture in New Zealand as well as North American and Europe, Shep presented graffiti as the assertion of identity and individuality within the anonymity of the city, and as a dialectic of authority and resistance. Thus, Shep's presentation served as an appropriate conclusion, given the urban theme, to the 2006 CASBC conference, and provided a contemporary example of the interdisciplinary and international possibilities afforded by the study of print culture.

The CASBC 2007 conference will be held at the University of Saskatchewan in conjunction with the annual meeting of the Canadian Congress of the Humanities and Social Sciences. Further information can be found at <http://casbc-acehl.dal.ca/main.htm>

Geneviève de Viveiros
Jenny Gilbert
Ruth-Ellen St. Onge
University of Toronto

SHARP SOUTH AFRICA 2007

A World Elsewhere: Orality, Manuscript and Print in Colonial and Post-Colonial Cultures

Location: Centre for the Book, Cape Town
Date: 2-4 April 2007

This SHARP regional conference will address a wide range of questions relating to 'the history of the book' in colonial and post-colonial contexts. Relevant topics include: national and transnational communities of let-

ters; alternative public spheres; censorship; the history of reading and reading theories; reviewing and criticism; authorship; sociologies of the text; text and image; the economies of cultural prestige; media history; the cultures of collecting; library history; literacy; oral cultures; orality and print; printing and publishing history; the marketing and distribution of books; the electronic text; and the future of the book.

As a sub-theme, it is hoped that the conference will address issues relating to the identification, preservation and dissemination of, and access to, Southern African textual culture, at a time when the heritage of the past is threatened and the outlook for the future is uncertain. The purpose is to bring together all stakeholders: academics working in the fields of Textual Studies, Book and Cultural History, the Media, Anthropology, and new and old technologies of the text, archivists, librarians, educationalists, publishers, public administrators, funding bodies and government. It is hoped that special attention will be given to the development of protocols for recording Southern African orature and performance art. The purpose of the conference is to examine the present and to plan for the future: how do we ensure that future generations have access to our past, present and future textual cultural heritage? We would welcome the participation of international delegates whose experience elsewhere could inform our deliberations.

Through an engagement with questions of identifying and maintaining material resources, and enabling access to the continuing Southern African textual heritage, the conference seeks to investigate a broader set of theoretical themes around texts and textuality. Have particular configurations of South African society produced unique understandings of what texts are and how they might be used? Have there been styles of reading, interpretation and textual use in the past that have dropped from view? (For example, early African Christianity has produced interesting forms of divinely inspired reading and writing.) What kinds of different relationships, institutions and communities have been built up in and through texts, and in what ways are they peculiarly South African? Are there analogues elsewhere? How might we understand such practices, and in what ways should they influence protocols for the maintenance of, and access to, cultural heritages?

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Please send abstracts (500 words maximum) or proposals for sessions by **1 September 2006**, ideally by e-mail to Mark.Espin@nlsa.ac.za, and cc to j.gouws@ru.ac.za. or via snail mail to Mark Espin, PO Box 15254, Vlaeberg, Cape Town 8018, South Africa; A preliminary programme should be announced by 1 December 2006.

EXHIBITION REVIEWS

The Poetry of Shijo Surimono

Joel and Carole Bernstein Gallery
David and Alfred Smart Museum of Art
The University of Chicago

September 17 to December 11, 2005

In collaboration with Richard A. Born, Smart Museum Senior Curator, Hans Thomsen, Assistant Professor of Art History at the University of Chicago, recently curated this exhibit which allowed the public in the Chicago area to experience *surimono*. *Surimono* refers to a genre of multi-colored woodblock prints on a single sheet of mulberry paper, which fuse poetry, printing, and history. Although printed from woodblocks, *surimono* were not mass produced; they were privately commissioned by important cultural figures such as *Kabuki* performers. Usually the artist created a single print.

The Bernstein Gallery serves as a superb venue to introduce *surimono* because its exhibition space is appropriate to focus on one genre. The Gallery is an intimate room, with four walls carved out of the surrounding museum with a single, horizontal glass case in the center. It provides a sense of separateness from the rest of the museum, yet it is fortunately located near the main entrance of the Smart Museum, which all visitors must pass through. The Gallery is dedicated to exhibiting works on paper. With lighting that is dimmer compared to the rest of the museum and exhibitions which rotate usually every three months, the Gallery's planners help ensure the preservation of the works of art on paper, which may often be more fragile compared to other objects in the art museum.

With this physical space, the exhibition provides a focused perspective on *surimono*. An aspect of continuity to the exhibition not readily apparent visually is that all but one of

the thirteen woodblock prints came from one collector, Brooks McCormick, Jr., either through recent gifts or on loan from him. Additionally, although wealthy Japanese of the past often commissioned *surimono* to mark auspicious occasions, such as New Year's or announce births or poetry contests, all of the woodblock prints selected for this exhibition commemorate personal and professional life transitions.

For example, the artist Nagasawa Roshû created one work, *Celebrating the Accession to the Name Arashi Rikaku II*, in 1831 in recognition of a *Kabuki* actor's name change. When noted performers reached an important point in their career, they changed their stage names, indicating their achieved status. In yet another layer of harmony almost imperceptible at first glance (either brilliantly orchestrated by the curators or by chance through the nature of McCormick's collecting practices), almost all of the works in the exhibit were commissioned by performers announcing their name changes.

According to Thomsen, Japanese *surimono* woodblock prints are underrepresented cultural and historical works of art. A similar genre of woodblock prints, *ukiyo-e*, is generally more well-known. In comparison, *surimono* emphasizes poetry with an accompanying image, thus blurring the line between text and art while the primary focus of *ukiyo-e* prints is on the visual images. With the poetry of *surimono*, as an unintentional consequence, the prints became written records of the poets' names, who were often colleagues of the performers earning the name changes.

In Hasegawa Konobu's work *Celebrating the Accession to the Name Takemoto Gendayû VIII* from 1937, over 200 people from a wide range of cultural groups, including singers from the Takemoto School (issuer of the work), contributed haiku poems. The poems are all arranged on the page of the print ranked by the importance of their contributors. Although not described on the exhibit label, the name Takemoto Gendayû refers to one of the most famous *Bunraku* puppeteers in history, thus the name change of this performer is culturally and historically significant. *Bunraku* is a formal style of puppet performance in which life-sized puppets without strings are each manipulated on stage with highly trained skill by three puppeteers visible to the audience. Generally, the descriptions on the exhibit labels were concise, allowing visitors to absorb the pieces themselves as art without being distracted by lengthy texts.

Lastly, not all of the *surimono* in the exhibit relate to the career transitions of stage performers. In *Marking the Arrival of the Geisha Mitomi* by Yabu Chôsui from around 1850, haiku poems appear within an image in the shape of a fan, and the authors welcome a new geisha to Yawataya, which was either a restaurant or a brothel. Women who already worked there contributed the poems. A selection of text indicates that Mitomi was eager to learn from the others, with a translation of one poem provided on the exhibit label:

On the snowy path,
I will be guided
By the footprints before me.

Unfortunately, there is neither an exhibition catalogue nor a virtual exhibit for The Poetry of Shijo Surimono. There is, however, an article about it from *The University of Chicago Magazine* in Vol. 98, Issue 1, October 2005 with more information provided by Thomsen. The article on the exhibit may also be found online with a selection of images in a slideshow available at: <http://magazine.uchicago.edu/0510/features/designed.shtml>

Kay Shelton
Northern Illinois University



Six Centuries of Master Bookbinding

Elizabeth Perkins Prothro Galleries
Bridwell Library
Perkins School of Theology
Southern Methodist University

10 February to 29 April 2006

Among major rare book collections in the south-central United States, Southern Methodist University's Bridwell Library is often overshadowed by the Harry Ransom Humanities Research Center at the University of Texas. This is unfortunate because, once we move away from the HRHRC's unparalleled holdings in nineteenth- and twentieth-century literary manuscripts, the Bridwell Library becomes a major player, if not the dominant institution within the region. Decherd Turner, who served as director of both institutions, knew this and chose to leave his small but

select private binding collection to the Bridwell. It is therefore fitting that this exhibition, the fiftieth to have been held in the Elizabeth Perkins Prothro Galleries, should be devoted to historic bookbindings in the Bridwell Library.

Eric Marshall White, the curator of the exhibition, states clearly in the accompanying catalogue (Dallas, Texas: Bridwell Library, 2006) that the "exhibition is not intended as a comprehensive survey of binding history and production methods, but an introduction to Bridwell Library's most splendid and well-made bindings" (9). It is certainly true that the seventy-six items on display were weighted heavily in favor of deluxe workmanship, but within the high-end range this selection actually exemplifies most of the major stylistic developments in European and North American bookbinding from the 15th through the 20th centuries.

The exhibition opens with a series of early bindings from German-speaking areas, including works by Johannes Richenbach, Conradus de Argentina (or one of his followers), Ulrich Schreier, and Thomas Krüger (or his successor), followed by an equally impressive group of early English bindings, by Nicolaus Spierinck and Garrett Godfrey at Cambridge, Nicholas Smith at Oxford, and the important but still-unidentified 'MacDurnan Gospels Binder.' English Restoration and eighteenth-century binders are also well represented, with examples by Samuel Mearne, Christopher Chapman in the 'Harleian' style, and Roger Payne. Late nineteenth- and twentieth-century French bindings comprise another notable group, allowing us to trace *relieure originale* linking binding to content through Art Nouveau, Art Deco, Cubism, and other modernist artistic movements in the works of such master craftsmen as Henri Marius-Michel, Georges Cretté, Pierre Legrain, Jacques Anthoine-Legrain, Henri Creuzevault, and Pierre-Lucien Martin.

Dr. White along with his co-curators Elizabeth Haluska-Rausch and John T. Mcquillen have done a particularly commendable job of balancing bindings that illustrate broad stylistic trends against those that are interesting because they are not typical of their time and place. There is no Grolier binding on display, but there is one of similar style made for Thomas Wotton, the so-called 'English Grolier.' Given that his library contained 6,600 books, it is not surprising to find a binding made for Jacques-Auguste de Thou in the exhibition, but I did not expect to see five de Thou bind-

ings covering four distinct binding styles. Viewers who wanted to see a binding *à la fanfare* found a lovely, textbook example on display, but they also found a good number of things that were much less predictable: the unique recorded example of an Italian cameo binding depicting the *Pietà*, one of the earliest known Mexican gold-tooled bindings in the European tradition, a so-called German 'peasant' binding (in vellum, with simple stamps brightly painted, which actually required a purchaser with fairly significant disposable income), an example from one of only two Victorian editions issued in bulk with heat-pressed wooden covers, a Tennyson poem in a jewelled binding by Sangorski and Sutcliffe, and an 'electronic' binding by James Brockman.

Increasingly of late, fine bindings are being studied as a 'mirror of society' at large as well as aesthetic objects, and the items on display in this exhibition offer food for thought on this level as well. The London-born philanthropist Thomas Hollis, for example, bought books that promoted his fundamental principles of free inquiry, tolerance, religious liberty, and republican government, had them bound with gold-tooled imagery that supported these principles, then gave them away to American colleges and universities, so that the books became the physical embodiments of the Enlightenment ideals they contained.

The books in this exhibition also serve as visible records of important personal relationships. The most poignant example here is undoubtedly the copy of *The Stones of Venice* that John Ruskin had bound for John Everett Millais at precisely the time when Millais was falling in love with Ruskin's wife Euphemia Gray, who left Ruskin for her lover the following winter. Other association copies record relationships within the English fine press movement of the last century. The Bridwell copy of the Kelmscott Chaucer, in full pigskin by the Doves Bindery, is the one presented to the book's illustrator, Sir Edward Burne-Jones, who inscribed it the next day and gave it to his daughter.

One could say more, but I think this conveys something of the riches on display in Dallas. If you missed the exhibition, you'll want to get the handsome catalogue, available from the Bridwell Library.

Craig Kallendorf
Texas A&M University

Claire Van Vliet and the Janus Press: Celebrating Fifty Years

The Grolier Club, New York

22 February to 29 April 2006

The work of Claire Van Vliet's Janus Press reflects the intersection of textual content, visual image, and the physical book in its highest form. Co-curators Neil Turtell and Ruth Fine have selected a dazzling array of Van Vliet's work, from her first book to the most recent output of the press. Fine has also published an essay and catalogue *raisonné* of Van Vliet's work from 1991-2005, as well as an index of her entire opus. After its New York opening, the exhibition will travel to several venues: Louisiana State University, the National Gallery of Art, and Yale University, among others, before ending up at the University of Vermont.

Claire Van Vliet's first attempt at book-making came in 1955 with John Theobald's book of poetry, *An Oxford Odyssey*. She decided to publish this book after T.S. Eliot, then acting in his capacity as an editor at Faber & Faber in England, rejected it. Theobald was a teacher of Van Vliet at San Diego State University, and she illustrated the book with her own wood engravings. She included an image of the double-faced Roman god Janus, symbolic of looking both forward and to the past. Thus was born the Janus Press.

An Oxford Odyssey also began her long history of publishing poetry, a major focus of the exhibition. The output of the Janus Press is a prime example of the close relationship between private presses and first editions of poetry. The creative and economic alliance between poets and book artists/publishers has always been crucial for a poet's first public hearing. Many of our leading poets have formed essential partnerships early in their careers with private presses.

The poet needs a commercial outlet for her verse, and the fine printer needs text at a minimal cost to showcase a finely crafted artistry that masterfully blends the printed word with typography, design, handmade paper, and illustration. This partnership between the poet and printer over the past century is probably the closest we will get to see and to appreciate the creative symbiosis between author and publisher so prevalent during the

... / 8

... / 7
 first centuries of printing history before the marketplace and the division of labor marginalized fine printing to its arts and crafts status.

To understand this phenomenon we need only think of the example of former Poet Laureate Rita Dove who had her first book of poems, *Ten Poems*, printed by the Penumbra Press in Iowa in 1977. The Janus Press printed a later work of Dove's, *Lady Freedom Among Us*, in 1994. Claire Van Vliet was and still is a leader in this endeavor to get poets into print. One other example among many will suffice. Van Vliet began a collaboration with the San Francisco Bay area poet Margaret Kaufman with the book *Aunt Sallie's Lament* in 1988. This book is a story of a Southern quilter, printed on colored, shaped pages that evoke the patterns of a quilt. This work marked the beginning of Van Vliet's quilt books, which became richer, more layered, and more textured with time. She produced another "altered" version of this book in 2004. It is not surprising that the year after the first publication of *Aunt Sallie's Lament*, Van Vliet received a MacArthur Foundation "genius" award.

Van Vliet did not neglect prose. She was much taken with the work of Franz Kafka. Outstanding among her Kafka printings is her first venture into Kafka's world, *Ein Landarzt / A Country Doctor* of 1962. She printed eight Kafka titles in all. Although she prints prose pieces occasionally, the artistic representation of poetry that combines text with colorful and creative images is the real focus of Van Vliet's brilliant body of work.

Over the years she has had successful collaborations with Peter and Elka Schumann and the Bread and Puppet Theater, especially the stunning *St. Francis Preaches to the Birds* of 1978, with masonite relief prints by Peter Schumann. During the same highly creative period of the 1970s she began printing her pulp books beginning with Hayden Carruth's *Aura* of 1977, using colored paper pulp paintings of her own design. Her pulp paintings continued in the illustrations for the libretto of Henry Purcell's *Dido and Aeneas* of 1989 through her recent broadside illustration with Katie MacGregor of W. R. Johnson's *A Scribe of Kloster Eibingen* (2005).

Van Vliet has published and illustrated works by more than sixty authors from the classical Sappho through Charles G. Finney's *The Circus of Dr. Lao* to contemporary poets. Her techniques include not only the pulp paintings, and the quilt books, but also relief etchings, woven and interlocking structures,

concertina construction, pop-ups, and *pochoir*, among others. Her artistic style runs from her early expressionism to the more abstract designs of recent years.

Many books by and about women, from the edition of Janet Nyholm's *From a Housewife's Diary* (1978) through Denis Levertov's *Batterers* (1996), reflect her strong interest in feminism. We can only touch on these few examples from an exhibition that presents a dazzling array of styles, literature, and techniques. Above all, we see the fine printing and book arts traditions at the height of their development in the work of this creative and still active artist.

Larry E. Sullivan

John Jay College of Criminal Justice
 The City University of New York

Kelmscott Press Book Display

Lilly House
 Indianapolis Museum of Art

25 September 2005 to 22 January 2006

For a short time during the fall and winter of 2005 - 2006, Oldfields, an American Country House once owned by J.K. Lilly, Jr. in Indianapolis, became a little more complete again. For a special exhibition, through an arrangement with the Lilly Library on the campus of Indiana University in Bloomington, a collection of J.K. Lilly, Jr.'s legendary Kelmscott Press books returned back home to Oldfields. The exhibit allowed visitors to experience the lavish illustrations of the Kelmscott Press and provided insight into the life of Lilly, his collecting endeavors, and his generous philanthropy.

President, board member, and heir of the Eli Lilly and Company pharmaceutical firm, J.K. Lilly, Jr.'s growing fortune allowed him to develop a substantial book collection. Expanding upon a love of literature, beginning in the 1920s, Lilly became a passionate book collector. He worked with booksellers to amass an impressive collection of books, with emphases on children's literature; rare books; medical; books by writers from Indiana; and American, British, and European literature. In 1928, he aspired to collect each of the 53 books produced by the Kelmscott Press; by 1930, he completed the collection. His collec-

tion quickly outgrew the Oldfields house. Another estate in Indianapolis, the Golden Eagle, became the home for over 20,000 books; 17,000 manuscripts; and other collections of coins, stamps, and toy soldiers.

Keeping with a family tradition of philanthropy, in the 1950s, J.K. Lilly, Jr. began donating his books and manuscripts to Indiana University. His donations became a solid foundation for the rare book and manuscripts collection of the Lilly Library, dedicated in 1960. Following his death, his daughter, Ruth Lilly, and son, J.K. Lilly, III donated Oldfields and the estate lands to the Art Association of Indianapolis to trigger the building of an art museum. Today, the Oldfields Country House remains as a showcase of decorative and furniture arts adjacent to the Indianapolis Museum of Art. There is a separate admission but prices are reasonable: \$5 for Oldfields, \$7 for the museum itself, or \$10 for both Oldfields and the museum together. Thursdays, students with ID, schoolchildren, and parking are all free. Demonstrating the tradition of Hoosier (a native of Indiana) Hospitality, the museum grounds remain open and free for visitors to enjoy the landscaping and gardens and the staff members at the museums are genuinely friendly.

Having the exhibit of the Kelmscott Press books in Oldfields re-contextualized them with the life of J.K. Lilly, Jr. Bookshelves built into the walls of the second floor of the house served as the display area. Although glass covered the built-in shelves for security purposes, with most of the rest of the house displaying furniture arranged as though someone still lived there, visitors could easily imagine the presence of Lilly with his books in the house.

Curators from the Lilly Library kept the descriptions short and displayed the books opened to the illustrated title pages, thus allowing the books to identify themselves. The Kelmscott Chaucer published in 1896 served as the focal point of the exhibit. Items selected helped keep the exhibit familiar to visitors more knowledgeable with art than book publishing yet showed the depth of the work of the Kelmscott Press. Besides Chaucer, visitors were probably familiar with two other authors with books on display, Dante Gabriel Rossetti (*Ballads and Narrative Poems*, 1893 and *Sonnets and Lyrical Poems*, 1894) and John Ruskin (*The Nature of Gothic; A Chapter of The Stones of Venice*, 1892). Next, including selections from William Morris' own work as an author and translator showed the broad range of his abilities and expertise. The ex-

hibit included his translation of *The Tale of Beowulf* and his book, *News from Nowhere; or, An Epoch of Rest, Being Some Chapters from a Utopian Romance* published in 1892. One last feature of the exhibit was a vellum proof sheet from Jean Froissart's *Chronicles*. The sheet came from the first page of the first chapter, a work that remained unfinished by the Press.

Kay Shelton
Northern Illinois University

MITCHELL PRIZE 2006

The Bibliographical Society of America has awarded the second triennial William L. Mitchell Prize for Bibliography or Documentary Work on Early British Periodicals or Newspapers to William E. Rivers (English Department, University of South Carolina). Professor Rivers won for his edition of Nicholas Amhurst's *Terrae-Filius* or, *The Secret History of the University of Oxford (1721-26)*, published by the University of Delaware Press in 2004.

Terrae-Filius was originally published in 50 bi-weekly folios during 1721. Amhurst covered the Oxford community with particular attention to political disputes and debates that reflect broad national issues. Amhurst re-edited and oversaw the periodical's publication in a collected octavo edition in 1726 (it was reprinted again that same year and posthumously in 1754). For the collected edition, Amhurst dropped three original essays, re-arranged the order of essays to unify similar subjects, altered numbers and dates to preserve chronology, added a preface and an entirely new essay (No. 50), and revised the substantives (such as by removing some criticism of King George I and his administration) and accidentals (such as by removing much capitalization).

Professor Rivers' lengthy introduction provides a necessary introduction to the political context, without which a modern reader will fail to understand much within *Terrae-Filius*. In his introduction Rivers illuminates Amhurst's recurrent themes, the university's structure and academic life, social milieu, moral atmosphere, and political and religious activities. He also examines the evolution of the text, explaining his choice of the first collected edition as copy-text. His headnotes, footnotes, and appendices provide all that one might expect from a first-

rate edition and more: emendations, a historical collation of variant readings in the text and mottos of the first three editions, the texts omitted from the collected edition, a table comparing the numbers and dates of the issues in original and collected editions, and a descriptive bibliography of the first four editions. Also included, with learned annotation, is Amhurst's own original appendix, a long letter from Amhurst to the Reverend Dr. Newton, Principal of Hart-Hall, casting him as a wrong-headed reformer. The edition concludes with Amhurst's own index and Rivers' general index. The edition is handsomely printed by the University of Delaware Press, with a facsimile of the title-page to the collected edition and a cover illustration reproducing Hogarth's frontispiece to the first collected edition; also, facsimile headpieces and other cut ornaments are reproduced from that edition.

The three senior scholars on the Selection Committee for the Mitchell Prize unanimously chose Professor Rivers' edition of Amhurst's periodical *Terrae-Filius*, or *The Secret History of the University of Oxford*. All considered Rivers' subject important. The largely neglected Nicholas Amhurst would later edit one of the century's most important and popular periodicals, *The Craftsman*. The *Terrae-Filius* is a valuable text for the study of Oxford and its Whig-Jacobite conflicts, which are a microcosm reflecting national tensions. One judge summed up this value succinctly: "The run of the periodical will continue to be mined not only for university history but also British political history." For, as another judge remarked, "Not only does Rivers tackle the political and educational content and context of the journal in a careful introduction, but he highlights important aspects of Amhurst's writing career as they relate to *Terrae-Filius*, and he sets out a clear bibliographical account of the periodical and its publishing history." The prize jury credits Rivers with a mastery of the periodical itself and secondary publications on Amhurst, his periodical, and early eighteenth-century Oxford. In the words of another judge, "Rivers' Introduction and its notes, as well as the notes to the text, reveal an in-depth knowledge of contemporary Oxford, its personalities, university statutes and practices, religion, politics, and society." The judges also praised Professor Rivers for his expert performance as an editor: "The edition by Rivers is a substantial achievement. His bibliographical and textual evidence is careful and

clearly presented." All agree that William Rivers has reintroduced Amhurst's fascinating periodical to scholars, making it intellectually available for the first time since the age of its publication, in an edition that may prove to be definitive.

Professor Rivers receives a cash award of \$1,000, a year's membership in the Society, and the applause of members attending the Society's meeting on 27 January 2006 in New York City. The Society is grateful to all those who applied and wishes it could honor all the applicants, whose research would bring further distinction to the Prize.

The Mitchell Prize for research on British serials was endowed to honor William L. Mitchell, former librarian at the Kenneth Spencer Research Library at the University of Kansas, where he was curator of the Richmond P. and Marjorie N. Bond Collection of 18th Century British Newspapers and Periodicals and of the Edmund Curll Collection. The Prize serves as an encouragement to scholars engaged in bibliographical scholarship on 18th century periodicals published in English or in any language but within the British Isles and its colonies and former colonies. The Society last awarded the Mitchell Prize in January 2003 to Professor Barbara Laning Fitzpatrick for her essay "Physical Evidence for John Coote's Eighteenth-Century Periodical Proprietorships: The Examples of Coote's *Royal Magazine* (1759-71) and Smollett's *British Magazine* (1760-67)," published in *Analytical and Enumerative Bibliography* in 2000.

The next Mitchell Prize competition has the deadline of 1 September 2008 and will consider works (including theses, articles, books, and electronic resources) published after 31 December 2004. The competition is open to all without regard to membership, nationality, and academic degree or rank, requiring little more of applicants than the submission of three copies of printed work or access and instructions for internet publications.

For information, see the Society's website (www.bibsocamer.org) or contact James E. May, Mitchell Prize Coordinator (jem4@psu.edu, English, Penn State University - DuBois, College Place, DuBois PA, 15801 USA).

BOOK REVIEWS

William Baker and John C. Ross. *Harold Pinter: A Bibliographical History*. London: The British Library and Oak Knoll Press, 2005. xl, 313 p. ill. ISBN: 0712348859 (BL), ISBN 1584561564 (OKP), cloth. £45 / US\$95

Timing in life is almost as important to one's critical success as hard work and determination. Two weeks after *Harold Pinter: A Bibliographical History* was published, Pinter won the Nobel Prize for Literature in October 2005. Almost overnight, this bibliography was much sought after by libraries, collectors, scholars, and even the news media, all intent on exploring the extent and depth of this celebrated playwright's prolific literary output and his sustained writings in the areas of human rights and political activism. Pinter has written twenty-nine plays and twenty-one screenplays. He has also directed twenty-seven theatre productions. His essays, poems, and speeches have appeared in many esoteric venues – school magazines, newspapers, cricket newsletters, and on the Web. Especially with regard to dramatic works, his writings are often in a state of flux, and their published status is therefore sometimes problematic. This is the second bibliography on which William Baker and John C. Ross have collaborated. Their first joint venture was *George Eliot: A Bibliographical History* (2002). In both cases the work in question is described as a "bibliographical history," which the authors maintain goes beyond the scope of a descriptive bibliography, "in seeking to offer a kind of documentary biography of the author, in terms of his or her published writings, to signal connections between those writings, and (as appropriate) to document the history of each of them" (p. viii). Both Baker and Ross are Pinter aficionados. In Baker's case, he co-authored an introductory work on Pinter in 1973, and he has collected Pinter's books for more than forty years. Quite clearly, this bibliography is a labour of love and extraordinary scholarship. It is also a work in progress, since Pinter is very much alive, although he announced in January 2005 that he would write no more plays and devote himself entirely to political causes.

The heart of the bibliography is contained in eleven sections (A to K) devoted to the range of Pinter's complex canon and writing career. Section A, Plays and Sketches

for the Stage, Radio and Television, begins with *The Birthday Party* (A1) and concludes with *Celebration* (A57). Section B deals with Pinter's screenplays, two of which (*The French Lieutenant's Woman*, 1981, and *Betrayal*, 1983) have received an Oscar nomination for best adapted screenplay. The other sections of this bibliography concern a variety of genres, such as poetry, fiction, non-fiction (essays, articles, published speeches), published letters, interviews, miscellanies (minor pieces, collaborative works, and editing), collected or selected works, sound items, and audio-visual material. In addition, *Harold Pinter: A Bibliographical History* includes a well-crafted introduction, a detailed chronology, a selection of colour illustrations, two appendices of extant archival material (individual works in the Methuen Play volumes and substantial revisions of play-texts and promptbooks), and two indexes (works by Pinter; general index). This is a solid, comprehensive research tool based on previous bibliographical investigations, Baker's personal collection, and archival and book collections at a number of repositories (Pinter's archives at the British Library, and the University of Texas at Austin, etc.). On the one hand it is far from the last word on Pinter's publishing history. Indeed, the historical information provided for the genesis and production of Pinter's plays is scanty and disappointing. The bibliography's organization, the decisions of inclusion in particular sections, and the manner of description can also be called into question. Yet there are many obvious strengths to this fascinating bibliography, which in many respects exceeds normal expectations of bibliography. The compilers have described not just publications in the conventional sense but scripts and texts that have had limited distribution prior to official publication – radio scripts such as "That's All" and "The Applicant" (A3) and "A Night Out" (A9a), for example. In the case of E49, a speech delivered by Pinter at a peace conference on the occasion of the NATO bombing of Serbia, the "publication" consists of photocopies distributed by Pinter himself. To a great extent the bibliography faithfully embraces the spirit of D.F. McKenzie's understanding of bibliography as the sociology of texts interpreted as recorded forms and the process of their transmission, including production and reception.

Carl Spadoni
McMaster University Library

Peter Beal and A. S. G. Edwards, eds. *Scribes and Transmission in English Manuscripts 1400-1700*. Vol. 12 of *English Manuscript Studies 1100-1700*. London: The British Library, 2005. vi, 266 p. ill. ISBN 0-7123-4894-8. £45.

Here in its twelfth nearly-annual incarnation, *English Manuscript Studies 1100-1700* has, in recent years, moved towards focused 'theme' issues. The title of this volume, however, is more of a broad, *post-facto* description of a miscellany than a real theme. Nevertheless, this is a nice assortment of essays, and there is much of interest here, especially to students of Early Modern English manuscripts (of the ten articles included, six are on seventeenth-century subjects). The articles are primarily of literary interest, particularly with respect to English verse, with essays on works by Surrey, Beaumont, Donne, and Marvell, though also with a pair of articles on the production of a Latin optical manuscript by Hobbes. There are several re-editings of poems, including a reconstruction of a completely obliterated work; there are several pieces on the productions of particular scribes and on the dating of particular manuscripts; and there are some interesting points raised with respect to the theory of textual criticism. Each article is generously illustrated with several black and white reproductions from the manuscript or manuscripts under consideration.

The two most substantial articles in the collection are Priscilla Bawcutt's 'Scottish Manuscript Miscellanies from the Fifteenth to the Seventeenth Century' and Randall McLeod's 'Obliteration: Reading a Censored Text of Donne's "To his mistress going to bed."' Bawcutt attempts to contextualize the 'Bannatyne Manuscript' (Edinburgh, National Library of Scotland, Advocates MS 1.1.6) in terms of a tradition of similar miscellanies of medieval Scottish and English verse and she summarizes what is known of their compilers, scribes, owners and readers. McLeod's essay, easily the most humorous in the volume, 'dis-covers' a text about nakedness (Donne's 'Mistress') under the blanket of black ink with which it has been overspread in the copy in Rosenbach Museum and Library MS 239/22 (ff. 52v-53r). This is an essay about the use of infrared reflectography to recover an obscured text, which also posits a new principle of textual criticism (the 'McLeod of Unknowing'): a seventeenth-century text will be ambiguous even when the letter forms are perfectly clear ('the non-use of punctuation,' for instance, 'still would make for a highly ambiguous text' (98)).

The volume also includes an important pair of articles on the date and circumstances of the production of a Hobbes manuscript (in British Library MS Harley 6796). Timothy Raylor's 'The Date and Script of Hobbes's Latin Optical Manuscript' compares the hand to six other relevant manuscripts and finds it to be by the same Parisian scribe, and therefore from a date not before Hobbes' arrival in Paris in Nov. 1640. Noel Malcolm, in 'Hobbes, the Latin Optical Manuscript, and the Parisian Scribe,' responds to and extends Raylor's argument, in part from watermark evidence, as well as from Hobbes' biography and what is known of the dissemination of his works. He argues that the manuscript was probably produced in August 1642, before the outbreak of the English Civil War. Several articles focus specifically on the subject of scribes and textual transmission. 'The Scribe Thomas Candour and the Making of Poggio Bracciolini's English Reputation,' by David Rundle; 'Scholarly Scribes and the Creation of Knyghthode and Bataile,' by Daniel Wakelin; and 'Surrey's Martial Epigram: Scribes and Transmission,' by A. S. G. Edwards, which includes a new critical edition of the poem. Several other essays in the collection also offer new editions of known texts: Mark Bland, 'Francis Beaumont's Verse Letters to Ben Jonson and "The Mermaid Club"'; Margaret Forey, 'Manuscript Evidence and the Author of "Aske me no more": William Strode, not Thomas Carew'; and Edward Holberton, 'The Textual Transmission of Marvell's "A Letter to Doctor Ingelo": The Longleat Manuscript.'

Again, this is an interesting collection of essays, offering a smorgasboard of tasty treats. There are a few typos but generally it is a well-edited and carefully presented collection, and the illustrations are clear and illuminating. The contributions made here to the study of the manuscripts and scribal culture especially of the early modern period are valuable ones.

Stephen R. Reimer
University of Alberta



David A. Brewer. *The Afterlife of Character, 1726-1825*. Philadelphia: Pennsylvania University Press, 2005. x, 262 p. ISBN 0-8122-3864-8. \$59.95.

Rare among academic books, this is the type of work that you actually tell your

friends and colleagues to read. Brewer's inspired methodology is to address what he terms "imaginative expansion," the range of readers' practices of continuing, in some form or other, socially popular works of the 18th century. *The Afterlife of Character* is the latest contribution to revive the study of "character" in eighteenth-century literature, exemplified in the recent work of Catherine Gallagher, Deidre Lynch and Lisa Freeman. At the same time, Brewer's work addresses a host of book historical issues surrounding reading practices, the status of intellectual property, the function of the author, and the fluid boundaries of the literary "work." It vividly immerses us in the teeming highs and lows of eighteenth-century print culture.

Brewer's study offers a range of examples that both classify forms of imaginative expansion and also argue for a historical trajectory. Beginning with the numerous continuations of Swift's Gulliver, he illustrates the way eighteenth-century readers thought about literary property not as something proprietary, but as a kind of intellectual commons. Far more than the author, it was character – and character's iterability – that organized readers' identification with their texts. Through discussions of the *Spectator* anecdote about Inkle and Yarico (a story of a European selling his Caribbean lover into slavery), which would become a veritable "folk epic" (56) in the words of David Brion Davis, and the long afterlife of Sir John Falstaff, Brewer also illustrates how the theater and the performativity of theatrical property became key principles for organizing readers' responses to eighteenth-century texts.

If Gulliver, Falstaff, Inkle and Yarico embodied a highpoint of trafficking in character, then Brewer's concluding three examples are meant to illustrate the gradual closing off of character's access to readers' writerly expansions. In *Pamela*, we see how Richardson deftly invokes the fiction of the fictional archive at the same time that he increasingly argues for his proprietary access to this surplus of material. In Brewer's words, the commons turns to the coterie. It was Sterne's *Tristram Shandy*, however, that marks a true turning point for Brewer. Sterne's construction of a club of true feelers stands in marked contrast with *Shandy's* bibliographic gags that are designed to emphasize the proprietary – and not the shareable – nature of the individual book. By the time of Walter Scott, Brewer argues,

the author had assumed a parental relationship to his own characters, wholly extracting them from the reader's control. The Author as owner was born.

Like other histories of reading, Brewer does an exemplary job of showing us the surprising – and downright odd – range of responses readers could bring to a text. But as in other histories of reading, in having the reader mediate our understanding of a text, we still must read the reader. One wants more close reading of these reader's expansions, more on how they contributed to, and changed, eighteenth-century literary life. Finally, in choosing to write not just a classification of practices, but also a historical narrative (from the commons to the proprietary), Brewer has arguably overemphasized the political and underemphasized the juridical in shaping readers' responses and authors' self-constructions. He wants to suggest that it was the relative peace and political stability of the 18th century that encouraged such expansionist enterprises, and yet his timeline almost perfectly maps onto the history of copyright. Why should we not simply ascribe this changing configuration of reader and author to changes in the legal conceptions surrounding intellectual property? Such questions notwithstanding, *The Afterlife of Character* offers a wonderful contribution not just to the fields of reading history and the history of character, but also to the larger portrait of the derivative nature of eighteenth-century culture.

Andrew Piper
McGill University



Cynthia Joanne Brokaw and Chow Kai-wing, eds. *Printing and Book Culture in Late Imperial China*. Berkeley, CA: University of California Press, 2005. xvi, 539 p. ill. ISBN 0520231260. \$75.00.

This edited volume is the first of its kind. It contains eleven essays on the cultural history of the book in late imperial China between the 16th and the 19th centuries. Despite its status as the first English volume on the history of the book during a period of rapid expansion in Chinese printing, this carefully edited work reflects the coming of age of a field of research rather than its first steps into the open. Drawing on twentieth-century scholarship in Chinese, Japanese, and European languages (which is expertly surveyed in Cynthia Brokaw's introductory es-

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say), the volume's contributors aimed to read the history of the Chinese book back into its "full social, intellectual, political and historical context" (7). Their contributions explore new territory in late imperial Chinese cultural history and interact meaningfully with the wider field of the history of the book. The interdisciplinary collaboration of historians, art historians, and scholars of Chinese literature and bibliography evident in its pages provides a model for what we can now call the new history of imperial Chinese book culture.

The volume is subdivided into four parts. The introductory essays in Part One survey the history of the book in China (Brokaw), and contrast the history of printing before and after the sixteenth century based on a study of printing in central China (Joseph McDermott). The second part consists of three essays illustrating different aspects of the expansion of commercial printing from the 16th century onwards. Lucille Chia discusses the emergence of Nanjing as a major printing center, while Brokaw illustrates the geographical and social spread of commercial printing throughout the Qing Empire on the basis of the history of the town of Sibao located in the hinterlands of western Fujian. Anne McLaren analyzes "the rhetoric of reading" (173) developed in prefaces to commercial editions and used to construct different classes of readers and different reading expectations. The following four papers highlight the specialization of authors, editors and printers in fiction, drama, genealogies and non-Chinese books, but diverge on (or fail to address) the question whether these kinds of specialization represented the construction of "niche markets" for "specialized audiences" (Part Three). The last two papers discuss the implications and effects of the physical and visual aspects of printed books through an analysis of a late imperial portrait album and didactic illustrations. These papers provide sophisticated analyses of how similar images acquired different meaning depending on "the prior history, functions and accumulated connotations" (417) of such different media as print, manuscript, painting and stone carving.

In the aggregate, these papers propose three hypotheses. First, the majority of the authors contend that the "printing boom" (73) of the 16th century set off the social and geographical expansion of print to the extent that printed materials became available across the Chinese empire and to "ignorant

men and women" (160-61) who had heretofore been largely excluded from literate culture. The ways in which the lower classes participated in book culture is subject to further inquiry, as most of the evidence for their alleged inclusion into the class of book-reading literati relies on elite advocacy for the education of the uneducated. Whether such claims were inspired by intellectual trends supporting the inherent moral equality of all and solidarity across class lines, or, whether they reflected unprecedented cultural mobility, or, as suggested in McLaren's essay, a combination of the two, remains open to further inquiry.

Second, several papers propose a link between the social and geographical expansion of print and a trend towards cultural "homogenization" (142, 191-92, 217-18). Homogenization is variously explained as the decline in print quality and diversity and the concomitant dominance of cost-saving editorial and printing practices (Chia, Robert Hegel); the ubiquity of a set of core texts (Chia, Brokaw); and the use of Chinese-style printing for titles in Manchu, Mongolian and Tibetan (Evelyn Rawski). Despite such trends of homogenization in layout and content, the authors concur that diversity persisted within a relatively homogenous corpus of books and characterized reading expectations and methods towards the same texts. Strategies of homogenization could also backfire, as in the case of the printing of Manchu and Mongolian literature which was ultimately used by nationalist movements and led to the disintegration of the Chinese Empire.

Third, the first two hypotheses are supported by the argument that the 16th century marked the ascendancy of print over manuscript. This hypothesis and the linear history of Chinese print culture it proposes will prove controversial. It conflicts with arguments regarding the cachet of manuscript for elite collectors of drama (Katherine Carlitz) or novice collectors of art albums (Julia Murray) or the cost-effectiveness of manuscript in the publication of genealogies (Xu Xiaoman). It also underestimates the impact of print on Chinese society between the 8th and 13th centuries, a period in the history of Chinese printing which deserves an equally stimulating volume.

Hilde De Weerd
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Robert Burrell and Allison Coleman. *Copyright Exceptions: The Digital Impact*. Cambridge: Cambridge University Press, 2005. xxix, 427 p. ISBN 0-521-84726-5. £65.

Owners of copyright materials have the right to control the use and reproduction of those materials. The operation of copyright is far-reaching, governing our ability to use not only most books and music, but also all the e-mails, memoranda, snapshot photographs and other recorded ephemera of modern life. It is therefore clear that certain activities must be exempt from copyright law if copyright owners are not to have a stranglehold over academic, journalistic and political activity. In the UK, the user of copyright material can obtain this exemption only by demonstrating that the use falls within one of, what even our leading copyright judges describes wearily as, "49 sections of numbingly detailed exceptions to copyright infringement" (234) set out in the 1988 Copyright, Designs and Patents Act. In contrast, copyright users in the USA can appeal for exemption from copyright law on the general principle that their activities constitute "fair use."

Copyright Exceptions: The Digital Impact is a monograph study, comprising an analysis of the UK's present system of detailed exceptions followed by suggestions on how to develop an alternative system of "users' rights", akin but not identical to the US model. The book's subtitle would suggest a greater emphasis on the arguments about the role of copyright thrown up by the digital revolution than is in fact the case: *Towards an Alternative System of Users' Rights* would be a far more informative subtitle. The book is aimed at lawyers, but contains various material of interest to the historian who comes armed with a working knowledge of copyright law, and it is all the more accessible for being clearly written. Of particular interest to SHARP readers will be the section on "The Evolution of the Fair Use Defence and its Abolition by the Judiciary". Here, the authors challenge the oft-rehearsed argument that from the 18th century the judiciary championed users' rights to reproduce copyright material without permission but that Parliament later (in 1911) hemmed in these rights by reducing them to a restrictive list of exceptions. The first copyright statute, the Statute of Anne of 1710, did not contain any "permitted use" defences to charges of copyright infringement, but, in the case of

Gyles v Wilcox of 1740 a court held that a 35-sheet abridgement in translation of a copyright 275-sheet text did not infringe because it was a “real and fair abridgement” (255). The authors, however, point out that the only act explicitly restricted by copyright under the Statute of Anne was ‘the liberty of printing and reprinting’ of books (255). So, the author of the 35-sheet abridgement, which was not a reprint, ought to have been free to publish without the need for a specific defence to the operation of copyright law. Therefore, Burrell and Coleman argue, the judges in *Gyles v Wilcox*, far from championing the rights of the user, were beginning the process of extending copyright law from a mere right to control ‘printing and reprinting’ of books to today’s right to control all but a minimal level of reproduction of texts.

As the authors point out, “Disputes over copyright exceptions are merely a veneer that disguises more fundamental disagreements about the functions of and justifications for a copyright system” (181). Its narrow subject matter notwithstanding, this work should therefore be of interest to those committed to understanding rights to access and to control recorded materials.

Lindsay Gledhill
Leeds



James P. Carley. *The Books of King Henry VIII and His Wives*. London: The British Library, 2004. 161p. ill. ISBN 0-7123-4791-7. £20.00.

James P. Carley’s fine companion piece to *The Libraries of King Henry VIII* (London, 2000) sheds new light on the second Tudor monarch, is impressively researched and beautifully illustrated. The two works should be read in tandem, but, as an object in its own right, *The Books of King Henry VIII* is still a fine example of the printer’s art. Divided into three parts—“The Libraries of King Henry VIII”, “Henry’s Wives”, and “Subsequent Events”—the lion’s share is devoted to the monarch. Themes include: the physical setting of the books; how they were acquired (inheritance, gift, presentation, purchase, confiscation); and, perhaps most exciting of all, the king’s reading habits. Katherine of Aragon, Anne Boleyn, Katherine Howard and Katherine Parr each receive a chapter.

The Books of King Henry VIII is a thought-provoking work which opens up a new avenue to scholars researching Henrician Eng-

land. Carley builds his evidence with care and the cumulative effect is convincing. While the content of books remains as important as ever, the physical evidence that they provide as objects and through their marginalia offers fresh facets to our understanding of the past, particularly regarding changing habits of reading and new intellectual movements. Printing meant that a wider range of books was available and monarchs collected avidly. Henry’s libraries are fairly well recorded and offer deeper insights into the momentous changes of his reign, than for most other early modern monarchs. The same can be said of some of his queens: Katherine of Aragon was “astonishingly well read” (111) and Anne Boleyn’s evangelical reading habits reveal that “the battle of the wives is reflected in the battle of the books” (18). Henry’s “world was a bookish one and he was a bookish king from beginning to end” (13). In fact, the book lies at the heart of his reign, particularly the reformation and break with Rome, where battle lines were drawn up through the printed word. As well as buying up Continental works that strengthened the case for divorce, he culled books from the dissolved monasteries (ameliorating albeit unintentionally the cultural destruction he had set in motion in 1536). Two years after he repudiated Katherine of Aragon, in 1529 we see Henry belatedly setting up a think tank led by Thomas Cranmer and Edward Foxe to justify his actions to his subjects. This felt its way forward through books and in print to revolutionary change, culminating in *Gravissimae academiarrum censurae* (1531) and the act in restraint of appeals (1533). The pre-existing ‘facts’ confirming Henry’s status as an imperial monarch with no spiritual or temporal superior were found in the books gathered in his library: this was explosive reading. Under Henry, the royal librarian came into his own, particularly John Leland, and the “most exciting collections were formed” (27). Leland, Erasmus, Sir Thomas Elyot and their fellow humanists dedicated works to the king and his queens to promote their own ideas about church, government and society, and to garner patronage: this growing number of dedicated works reflected but also shaped royal policy. While Henry was more interested in collecting manuscripts over printed books the sheer weight of the latter’s numbers and their rapid dissemination inevitably defined his collection. His libraries, in turn, became invaluable resources

for future scholarship – Elyot’s *Dictionary* (1538) being an early example. Carley’s chapter on the ultimate fate of the king’s books is splendid.

The omission of referencing is a problem for such a scholarly work. Also Carley’s claim that humanism first flowered in Henry’s reign is difficult to accept, but his examination of the nature of Henry’s books is more convincing. What is abundantly clear is that Henry’s was a humanist library. Carley has done more than most historians to place libraries in the front line of reformation history. As the author concludes, “Henry’s collection is a great treasure-house, intellectually and aesthetically, one which still has much to reveal” (153). *The Books of King Henry VIII* shows the extraordinary possibilities opening up in this field.

Alan Bryson
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Anna Giulia Cavaglia. *La tipografica professione di Niccolò Capaci*. Milan: Edizioni Silvestre Bonnard, 2005. 81 p. ill. ISBN 88-86842-98-8. • 12.

That an island as small as Malta should have had its own printing press from the middle of the 18th century is quite remarkable and helps explain the determination of the island’s rulers to establish an independent state. The Island of Malta was granted to the Knights of the Order of St John in 1530 by Emperor Charles V. No permanent press was based on the island; all printing carried out in Sicily and Naples, until the Order concluded lengthy negotiations with the Papacy in 1756 regarding the thorny issue of censorship. Needless to say, the absolutist Order’s printing press in Malta was owned, controlled and monopolized by the state. Censorship was strictly controlled by the Grand Master, the Bishop and the Inquisitor, all three having a direct say on anything submitted for publication, including the works of private individuals. The small size of the island precluded any clandestine printing activity and this meant that the state press was the only option for any form of printing. Indeed the press was styled as falling under the personal authority of the Grand Master, although the authority was effectively delegated to the Grand Prior and others. Niccolò Capaci was the first typographer on the Maltese Islands. He arrived in Malta in 1756 and stayed until 1772, when

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a dispute with a Maltese subordinate employed at the press resulted in his being imprisoned for defamation of character; he was later expelled. During his stay on Malta, Capaci produced some thirty publications in Latin and Italian.

The present work, written in Italian, is a transcription of an anonymous manuscript (known as Library Manuscript 637) in the National Library of Malta, dated 1820, and entitled 'Brief notes on the typographic profession'. The author suggests that it is probably a transcription of an original manuscript which is now lost. Maltese scholarship attributes this original to Capaci and Cavaglia presents circumstantial evidence to substantiate this claim.

The book is divided into two parts. The first consists of a historical introduction and an analysis of the manuscript, while the second is a transcription of the manuscript itself, a printer's manual which presents the printer's art in all its glory, describing it as a tool to banish ignorance by facilitating the spread of learning. The illustrations, index and copious references to the limited bibliography on the subject enrich the work and make it a well-crafted and interesting work. Capaci's output not only reflects the *zeitgeist* of the period but also reveals his skill and artistry in using red and black printing, as well as friezes, initials and other decorations. The book also includes the composition of the staff at the press and several other details, which help one understand the cultural milieu of eighteenth-century Malta. This book shines a welcome and informative light on the arrival of printing to this small Mediterranean island.

David Mallia
University of Malta



Lawrence Darton with editorial assistance by Brian Alderson. *The Dartons. An Annotated Check-List of Children's Books Issued by Two Publishing Houses 1787-1876*. London: The British Library, and New Castle, DE: Oak Knoll Press, 2004. lx, 729 p. ill. £60. 0-7123 4749 6 [UK] / 1-58456 077 0 [US]

As Brian Alderson points out in the preface to this impressive bibliography, the history of early children's literature is much more a story of publishers than a story of authors. The Darton dynasty, which forms the subject of this volume, played a major part in this history and has never been previously

fully investigated. The Dartons' entrepreneurship and commitment to this culture, evident over three generations, not only enabled children's literature to establish itself as a sustainable part of print culture, but also very significantly shaped its development. William Darton senior especially used his experience as an engraver to change the way children's books were produced and how they looked. The firm he founded also published books with a new kind of content. It is now becoming unfashionable (and rightly so) to talk about a sudden turn, in the early 19th century, from instructive to delightful children's books. But more ebullient books were published in the early 1800s, and many of these were brought into the world via the Dartons' presses.

William Darton senior issued his first children's book in 1787. A year later he moved to Gracechurch Street where his family and business were to remain till the 1840s. In 1791 he went into partnership with a printer named Joseph Harvey, and the firm was controlled by their heirs for the next fifty-five years. The reason why this book is a history of two publishing houses is that William Darton's son, also William, broke away from his father in 1804 to set up on his own. There is no particular evidence of a family rift, and the two firms did cooperate on some ventures. But Lawrence Darton treats these two firms wholly separately, dividing his bibliography into two sections, the first catalogue entries prefixed with 'G' (for Gracechurch Street), and the second, more numerous, prefixed 'H' for Holborn Hill, where Darton junior had his shop. This split can be slightly problematic, with different editions of certain texts occurring in both sections which can lead to heavy reliance on the indexes. These are an extraordinary feat in themselves: 76 pages long, and indexing separately authors and titles, subjects, illustrators, printers, and persons mentioned in the text.

There are one or two other frustrations. The bibliography covers only children's books, revealing frustratingly little about the other sections of the Dartons' businesses. We learn little about books for adults, engravings, games, printed ephemera, and so on, and the retail, rather than publishing, side of the operation is left unexplored. But this bibliography is an astonishing achievement, forming a bridge from the late eighteenth-century origins of children's literature to the age of *Alice in Wonderland*, when books could be mass printed, in colour and were very dif-

ferent in tone from William Darton senior's early moral, instructive and Quakerish books. There is a wealth of information here on the mechanics of the publication process, and on the way that a market for a new kind of print product – the children's book – was pioneered, developed and exploited.

The Dartons were not the only pioneering children's literature publishers. Sydney Roscoe has already produced a check-list of the works of John Newbery and his successors in the second half of the 18th century, and Marjorie Moon has surveyed the output of John Harris and Benjamin Tabart in the first decades of the 19th. It is high praise to say that Lawrence Darton has produced a bibliography of equal merit. Indeed, because of the Darton dynasty's longevity, his survey is far larger than those which have gone before. He has produced an extremely substantial volume, the product of a lifetime's research into the firm founded by his great-great-grandfather.

M.O. Grenby
University of Newcastle upon Tyne



Paul Preston Davis, *Howard Pyle: His Life – His Works. A Comprehensive Bibliography and Pictorial Record of Howard Pyle: Illustrator, Author, Teacher*. 2 vols. New Castle, DE: Oak Knoll Press, Delaware Art Museum, Wilmington, 2004. xiv, 846 pp. ISBN 1-58456-133-5. \$149.95.

Howard Pyle (1853-1911) has at long last achieved scholarly recognition through Paul Preston Davis' magnificent volumes. Pyle was, indeed, a first-rank illustrator, and arguably belongs in the top tier of American artists. These volumes present for the first time the full scope, textually and pictorially, of Pyle's impressive creative legacy. His is a vast canvas; readers of a certain age will recall his visual discoveries from those childhood books whose pages were brightened with Pyle's illustrations.

Those remembered books include (for this reviewer) *The Merry Adventures of Robin Hood*, *Adventures of Pirates and Sea-Rovers*, *Kidnapped*, *The Story of King Arthur and His Knights*. Pyle's illustrations made these stories come alive and his vivid paintings confirmed the pictures in a young reader's mind. These are the pieces of passing memory, but Pyle's legacy is far richer. His work directly

influenced later artists, perhaps more familiar to contemporary readers: N.C. Wyeth, J.C. Lyendecker and Norman Rockwell.

After his early years in Wilmington, DE, Pyle studied art in Philadelphia then returned and worked for a number of magazines – *The Century Illustrated*, *Harper's Weekly*, *Harper's Monthly*, *Collier's*, *Everybody's*, *Frank Leslie's Popular Monthly*, *Scribner's Magazine*, *St. Nicholas*, *Woman's Home Companion* and newspapers such as the *New York Sun* and *Pulitzer's World*. These publications reached virtually every literate person in the nation – and Pyle's fame spread. Pyle not only illustrated others' books, many of his illustrations here are from his dozen-odd books that he himself wrote and illustrated, a number still in print.

Pyle benefited from the technological developments that came about in his professional career. Book illustrations advanced from black and white wood cut engravings to block tint, to mass production color lithography and Pyle was at the forefront of emerging technology. After his time in New York, Pyle began a teaching career at the Drexel Institute in Philadelphia. He later taught summer classes in Chadds Ford, PA. By the turn of the century, the Howard Pyle School of Art was established in Wilmington, DE, and included students N. C. Wyeth, George Harding, Sydney Chase and Maxfield Parrish. By the 1900s, Pyle was America's most famous and successful illustrator. This collection includes more than 3,000 illustrations, many in color. Davis has expanded on the 1921 early work of Willard S. Morse and Gertude Brinkle and indexed and re-indexed this work yielding an invaluable research source.

These volumes should be on the reference shelf of anyone or any institution interested in the history of American illustration. A satisfying exploration into the work of a man who was recognized as the best in his field, the publishers should be justly proud of this significant contribution to his memory. One caveat: Pyle – always in the forefront of technology – might have suggested that a set of CDs or DVDs accompany this book in order to display his artwork full size in all instances.

S.L. Harrison
University of Miami

David Finkelstein and Alistair McCleery. *An Introduction to Book History*. New York: Routledge, 2005. 160p. ISBN 0415314437 (paper). \$26.95.

It would be a daunting task to write a coherent narrative of the various aspects of book history, and to write that narrative for use as a textbook. So, David Finkelstein and Alistair McCleery's *An Introduction to Book History* is to be commended for taking on the task and for such an admirable execution. According to the author's prefatory comments, *An Introduction to Book History* "takes as its starting point the original extracts and texts published in the *Book History Reader*, and expands the range of commentary and themes originally brought out in the *Reader*" (4). Designed "as a companion" to the *Reader* but (the authors assert) able to be "read profitably on its own," *An Introduction* sets out to "provide a critical compass to book history and print culture studies, to act as both a starting point and a guide to current issues preoccupying those who teach and research in this area" (back cover, 4). Chapter 1 surveys theories of book history, leading to discussions of the movement from orality to manuscript culture (ch 2); the coming of print (ch 3); concepts of authorship (ch 4); the role of publishers, printers and other agents in book production (ch 5); the nature of reading and readers (ch 6); and the future of the book (ch 7). *An Introduction* includes a useful glossary of important terms and substantive bibliography for those wishing to read further in the field.

An Introduction consciously recognizes the bewildering variety of "questions book historians ask" (2), and the authors respond to that variety by repeated indications of the book's (or the chapter's) structure. They overview the book's organization (chapter by chapter) both in the Introduction and Conclusion, then provide explicit structural overviews at the beginning and end of each chapter. These repeated structural statements might be off-putting for scholars, but will likely prove useful to students new to the intellectual terrain of book history. Individual chapters do a fine job of tracing the major arguments for the area under discussion and highlighting important examples.

The shortcomings of the book, surprisingly, come from its nature as both a companion text and a textbook. Considering *An Introduction* as a companion text, one wonders how "profitably" students can read the book

without the theoretical and critical selections in the *Reader*. Can this book be a primary course text? Or must it be bought along with the *Reader* to "work" in the classroom? At the same time, *An Introduction to Book History* doesn't fully imagine itself as a textbook. It doesn't include many common features of that genre, such as discussion questions. The prose will likely prove dense for undergraduates and perhaps so even for beginning masters-level students: some sentences run longer than most undergraduates would find manageable. And students might find somewhat overwhelming the litany of names and theories they'll encounter as they read what in some ways becomes an extended literature review. That said, the essays provide a convenient and holistic sense of the scope of scholarship in book history, as well as a useful introduction to essential concepts in the field. Graduate students in particular would find this a useful guide to further reading.

Ann R. Hawkins
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Susanne Formanek and Sepp Linhart, eds. *Written Texts – Visual Texts: Woodblock-printed Media in Early Modern Japan*. Amsterdam: Hotei Publishing, 2005. 368 p. ill. ISBN 9074822584. •68.50

Typography reached Japan in the closing years of the 16th century, the European version being introduced by the Jesuits and the older Korean version being one of the spoils of war. But typography did not flourish in Japanese soil and within fifty years commercial publishers had reverted to the familiar technology of woodblock printing for a variety of reasons, one of which was the sheer quantity of characters in common use. This choice had profound consequences for the future of the Japanese book, as the editors of this book emphasize, for xylography rendered the inclusion of illustrations and other visual material in books a simple matter. Few books printed from the early 17th century onwards, therefore, were without some visual elements apart from the text and publishing practice made full use of the range of possibilities thus offered, from erotica consisting entirely of pictures to mathematical texts replete with symbols and formulae, from manuals for would-be artists to books for enthusiasts of

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the game of Go with the moves of famous players marked out on a stylised representation of the board. The visual variety of the Japanese book is the subject of this necessarily well-illustrated and stimulating volume, which directs readers' attention away from the texts to the visual culture of the 18th and 19th centuries.

Illustration was an indispensable part of popular fiction and of travelogues, as Ekkhard May and Shirahata Yôzaburô show in their contributions to this volume, but many of the other contributions focus on more ephemeral forms of publication. One of the most innovative is Susanne Formanek's chapter on women's versions of the popular pictorial board game known as *sugoroku* in which she examines the discourses on womanhood and women's life-paths revealed by the printed game boards. Equally neglected has been the marketing of printed goods for children, including chapbooks, single-sheet prints and printed toys; the existence of street stalls selling such items was noted by numerous European visitors to Japan in the 1860s and 1870s but little systematic effort has been made to collect or study the scattered surviving examples. Ann Herring is the first to do so and in her chapter she demolishes the tenacious myth that children's literature was unknown in Japan before 1891 and demonstrates that in both Osaka and Edo (Tokyo) there was a thriving market for children's literature in the early 19th century and that its purpose was overwhelmingly entertainment rather than moral improvement. Other chapters explore: the semi-legal and largely pictorial broadsheets that covered sensational news items like earthquakes, fires and freaks; the polychrome broadsheets that fulfilled a similar function in the Meiji period (1868-1912) when newspapers were legal but lacked illustrations because of the switch to typography (both chapters by Sepp Linhart); the appearance of prints during measles epidemics either for use as an aposematic talisman or as social commentary ("doctors making money, prostitutes out of customers" as one contemporary text, reproduced in Fig. 7, p. 267, observed); and guides to etiquette and civility or to the preparation of food, where visual representations of the desired effects are more eloquent than any text could be in showing how food should be arranged on plates.

As several of the contributors stress, the visual material in books and printed ephemera discussed here is rarely if ever a substitute for the text; rather, what characterises the

printed book in these centuries is a symbiosis of text and illustration as is only too apparent from the extensive use of captions or iconotexts embedded within the pictorial space. This is as true of the up-market polychrome prints of Hokusai or Toyokuni as it is of humbler printed media, and Formanek and Linhart have produced a path-breaking book which reveals the visual world behind the famous woodblock prints and shows how the visual potential of woodblock printing was exploited at all levels of the market.

Peter Kornicki
University of Cambridge



Stephan Füssel, ed. *Gutenberg-Jahrbuch 2005*. Wiesbaden: Verlag Otto Harrassowitz, 2005. 318p., ill. ISBN 3-447-05136-1. •75.00. (Free of charge to members of the Gutenberg-Gesellschaft, Liebfrauenplatz 5, 55116 Mainz.)

The *Gutenberg-Jahrbuch* has reached its eightieth year with an editorial ground-plan and a leisurely quarto format which have changed little since 1926. Contributions may appear in any of five languages, and with black and white or colour illustration as called for. In a typical issue, roughly half of the twenty or more articles are devoted to Gutenberg and his circle and to the incunabula years, but – since all later developments can be shown to fall under the umbrella of Gutenberg's achievement – other periods receive their due as well. It is strange to reflect that for the first few decades of its existence, the *G-J* was produced in the letterpress era, under technological conditions closer in many respects to Gutenberg's age than to our own. Sharing the specializations and strengths of its affiliates (the Gutenberg Museum and the Institute for Book Studies at Mainz University), the *G-J* regularly publishes research in areas such as non-Western scripts and printing, papermaking, illustration, bookbinding, libraries, and the current media revolution.

In a year with new Gutenberg finds to report or theories to launch, then a strong, well-structured publication generally results; but not every year can bring such a harvest, and this may partly explain why *G-J 2005* is a relatively dull issue despite the excellence of individual contributions. Kurt Hans Staub

and Alexandra Wiebelt announce evidence of spreads from a previously unknown 26-line *Donatus* in B42-type surviving as binder's waste in the boards of two Mainz incunabula. Randall Herz assigns a single leaf fragment, again retrieved from binder's waste, of a lost incunabula prose version of the *Wunderbare Meerfahrt des Heiligen Brandan* to Johann Zainer's press at Ulm, and derives from it new insights into the transmission of this much circulated legend. Gerhard Müller presents a convincing handwritten note (beneath the colophon of a title printed by the well-known Cologne printer, Heinrich Quentell) giving the printer's date of death as 10 August 1501. The titles attributed to the printer Johann Besicken (active in Rome from 1493 to 1508) come under the intensive typographical scrutiny of Paulo Veneziani who, writing in Italian, redates and reassigns them on a grand scale.

Sabine Obermaier's stimulating enquiry into whether illustrators and readers actually saw illustration differently from ourselves is pursued with the aid of beautiful colour plates from manuscripts of Wolfram's *Parzival*. Marcia Reed's study of engraved gemstones and their influence on neo-classical book illustration also benefits from splendid reproductions.

Michael Knoche reports on the disastrous fire at the Herzogin Anna Amalia Library in Weimar, and Christel Mahnke sets out the road to reconstruction for Iraq's libraries. Jost Hochuli pays affectionate tribute to the Swiss book designer, teacher and typographic consultant Max Cafilisch, 1916-2004.

The Gutenberg Prize, awarded in alternative years by the cities of Leipzig and Mainz, went in 2004 to the American historian Robert Darnton, and his acceptance speech: 'Old Books and E-Books' describes the publication of his engaging but labyrinthine research materials as a printed monograph supported by an electronic version with four levels of progressive detail (additional texts, selected translations, full transcripts, digital facsimiles). Each reader can delve deeply enough to satisfy personal interest and may readily print out a custom-made print-on-demand compilation. (See the *Gutenberg-e* project site of the American Historical Association.) Darnton's e-books are the allies and not the opponents of the printed book.

Douglas Martin
Consultant Book Designer, Leicester

Raymond Gillespie. *Reading Ireland: Print, Reading and Social Change in Early Modern Ireland*. Manchester: Manchester University Press, 2005. x, 222 p. ISBN 0 7190 5527 X. £55.00

Few books on early modern Irish culture have been more eagerly awaited than this mine of information. There has been a significant amount of research on early modern Irish print culture and reading habits, but *Reading Ireland* is a landmark book because it gathers together what is already known and adds a great deal of new information. In doing so, Raymond Gillespie has written that rarest of academic works, a book that one wishes was considerably longer.

Reading Ireland consists of seven chapters divided up into three sections. Section one, 'The Conditions of Print', examines the social significance of print culture in Ireland and the importance of the development of writing in Europe as a prelude to the triumph of print. Gillespie shows how printed works were consumed by "the upper social stratum of the literate population" (20), but had a much wider social significance. Libraries and coffee houses flourished, and were often resented by those who felt that printed books had consolidated the power of the ruling class. The siege of Drogheda in 1642 was punctuated by calls for the burning of the library of James Ussher, Archbishop of Armagh, as symbolic revenge for his Protestantism. Section two charts the development of print culture. Chapter three describes the coming of print, 1550-1650, placing great importance on the establishment of the printing press in Dublin under Humphrey Powell, whose main task was the production of the Edwardian Book of Common Prayer, a radical Protestant work that perhaps helped to harden rather than heal the growing religious divisions in Ireland. The development of printing here was slow, but Ireland had been revolutionised by print as early as 1640. Trade with Chester, as the main source for books printed in London, accelerated this transformation. The spread of English common law helped pave the way for a settler culture that obliterated the traditions of Gaelic Ireland. Chapter four narrates the story of the triumph of print, 1650-1700, as newly established Irish presses produced their own works in what was now a thoroughly Anglicised culture. The final and longest section of the book examines a series of inter-related areas of print culture and the ways in which Irish readers consumed the books available to them. Chapter five deals

with institutions and the books, proclamations and pamphlets they produced to maintain their power. Presbyterians in late seventeenth-century Ulster, for example, placed almost as much importance on the covenant as the sacrament, showing how dependent their beliefs were on a print culture. Chapter six examines the relationship between print and religious belief, paying careful attention to the differences between Protestants and Catholics. Gillespie concludes that printed works tended to reinforce beliefs already established rather than foster the creation of new ideas as published works tended to fit conventional patterns. The differences between faiths were not always as great as might be assumed because "what mattered was the experience of those books [i.e., Bibles] as things heard rather than seen" (153). The final chapter looks at reading for profit and pleasure and charts the development of a private culture of reading in Ireland and the establishment of micro-societies.

Reading Ireland is a splendid and learned work, which quantifies and makes visible a relatively new, and vitally important area of research into Ireland's past. Raymond Gillespie possesses twin virtues vital for the historian: a sharp eye for detail and an ability to weave what he has found into a coherent and satisfying whole.

Andrew Hadfield
University of Sussex



Kai-wing Chow. *Publishing, Culture, and Power in Early Modern China*. Stanford: Stanford University Press, 2004. xv, 397 p. ill. ISBN 0-8047-3367-8. \$49.50. English with Chinese characters in the appendices, character list, and bibliography.

With this book Professor Chow responds to Roger Chartier's call "for a strengthened dialogue between historians of China and Europe" (9). Chow forcefully challenges technological and Eurocentric interpretations of the historical impact of printing by examining printing's effects on sixteenth and seventeenth century Chinese society and culture. He vigorously criticizes the assumption that Chinese woodblock printing was inferior to European movable-type printing "as a technology of communication and an agent of progress" (7). In fact, Chow argues, woodblock printing had many advantages over movable-type printing, for instance its low cost and flexibility, and was an effective

technology for circulating new ideas. Printing's impact, he argues, has less to do with the technology used and more to do with the "ecological, economic, social, and political conditions under which a specific technology is developed, introduced, marketed, used, and resisted." (253). Chow therefore examines such factors as the underlying reasons for the sixteenth-century publishing boom and the cause of literary authority shifting from the political center to the commercial market.

This book's strengths are its application of the comparative method, its creation of a new path for research on publishing economics, and its discussion of the "literary public sphere." Chow not only demonstrates why Europe's particular experience with print cannot be the primary measure of China's experience, but he further shows how scholars of European print can use China's experience to test their own analyses. Chow's approach to economic data is a major step towards a better understanding of the Chinese book market and his positing of a "literary public sphere" will no doubt spark substantial new work.

The book could have been improved by additional proofreading and fuller explanations of the contexts and limitations of data. For example, Chow's argument that books were inexpensive, even for relatively low-paid Chinese workers, rests largely on three rare lists of book prices (Table 1.3 and appendices 1-3). Those prices' significance cannot, however, be fully evaluated as presented. Chow's discussion of the Pan Yunduan list (41) describes the books as loan collateral, but Appendix 2 describes them as "bought", a discrepancy which requires clarification. If the figures listed under "cost" in Appendix 2 actually refer to loan amounts and loans were generally secured by higher-value property (the books), then the figures would not tell us the books' market values. The list in Appendix 3 has well-known limitations that should have been mentioned. Regarding the figures in Appendix 1, many decades, one dynastic change, and fluctuations in the value of silver separate those book prices from the late-sixteenth century wage and commodity data to which they are compared (53 and Appendix 4). Nonetheless, Professor Chow has pointed us in the right direction and I suspect his argument on prices will ultimately be confirmed, but more explicit discussion of the data's limitations was needed here.

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Chinese publishing history spans more than a millennium and one book cannot cover everything. Chow's focus on one century has generally worked but, in places, further discussion of earlier and later time periods would have been useful. For example, he could have more fully engaged the substantial body of scholarship on the relationship between print culture and examinations in Song China (960-1279). This book has accomplished much and deserves our praise and careful attention.

Joseph Dennis
Davidson College



Mark L. Kamrath and Sharon M. Harris, eds. *Periodical Literature in Eighteenth-Century America*. Knoxville: The University of Tennessee Press, 2005. 416 p. ill. ISBN 1572333197. US \$42.

Despite the sharp increase of scholarship in recent years on American periodicals and their role in print and cultural history, we still know much less about periodicals of the 18th century than of the 19th or the 20th. This book is an attempt to fill that gap.

Editors Harris and Kamrath group the thirteen essays in this volume into three main sections: 'Atlantic Currents,' covering those pre-1740 periodicals which, while "often engaging transatlantic issues...largely remained centered in local, class-bound values"; 'Revolutionary Era Discourses,' whose essays "focus specifically on the manner in which newspaper and magazine publications archive a variety of colonial and other discourses that eventually contributed to the development of national identity"; and 'The Early Republic and the 1790s,' an era during which, the editors assert, periodicals functioned as one of many venues "for examining what republicanism would mean, what the requirements of citizenship were, and how these changes would affect social dynamics in the new nation." All of the essays in one way or another base their arguments on the previous work of Michael Warner, Jürgen Habermas, and Benedict Anderson and contend that newspapers and magazines played key roles in helping to define the "public sphere" and "the nation" in early America, as well as the terms of participation in these entities.

As one would thus expect, many of the essays address issues of race and gender. The

best of this group is Mark Kamrath's "American Indian Oration and Discourses of the Republic in Eighteenth-Century American Periodicals," which conclusively demonstrates how the reprinting of American Indian oratory in periodicals influenced the more widely known white leaders of the Revolution. But some of the best contributions define the "Other" during the 18th century differently than we do today and take the reader on fascinating forays into how printed materials inflected with religion, class, and ethnicity had significant political import. Of special note is the extremely well-researched and well-written essay by W. M. Verhoeven titled, 'A Colony of Aliens': Germans and the German-Language Press in Colonial and Revolutionary Pennsylvania'; it is a model of how information from periodicals can create paradigm shifts in our thinking about particular subjects, in this case early American ethnic history and Benjamin Franklin.

Prospective readers should be aware that the term "literature" in this collection's title is very broadly defined to include news articles, letters to the editors, reprinted sermons, and so forth; because of my own interests, I was rather disappointed that few of the essays examined poetry, fictional essays, or prose fiction. Those interested in gauging the influence of printed materials on actual readers will also probably be somewhat disappointed. Many of the contributors make assertions about how particular works affected readers' ideologies and/or practices, but there is very little evidence presented to support these assertions. Missing here is the kind of detailed documentation of readers' interactions with print that William J. Gilmore provided in *Reading Becomes a Necessity of Life: Material and Cultural Life in Rural New England, 1780-1835* (1989). One would suggest that if such evidence does not exist to support the claims made in many of these essays, those claims need to be qualified more carefully. Overall, though, the essays in this collection demonstrate quite convincingly that American periodicals during this century were involved in a much wider variety of issues than is commonly recognized. Because of this work, this book is most definitely an important addition to the growing body of scholarship on American periodicals.

Charles Johanningsmeier
University of Nebraska at Omaha

Paul Marvelas. *Letterpress printing: a manual for modern fine press printers*. New Castle, Delaware: Oak Knoll Press; London: British Library, 2005. xii, 207 p. ill. ISBN 1-58456-167-X (Oak Knoll Press); 0-7123-4912-X (British Library). £25.00

Where does the new letterpress printer turn to for guidance? There is little in print that treats the subject from the standpoint of what is available in terms of machinery and supplies in 2006. This book promises to fill that gap but does so only patchily.

The twenty-seven chapters try to cover everything including measurement in printing, basic practices (setting, proofing, etc), hand-washing and clothing, planning a project, moving presses, and copyright. So, on average seven pages are allowed per topic, and reading it confirms that this is not the "comprehensive sourcebook" promised in the jacket blurb. It's possible I've been spoiled by Rummonds's *Printing on the Iron Hand Press* (Oak Knoll Press & the British Library, 1998): a massive tome with a proportionally greater price tag, but a book that captures so much experience that it delivers a seven-year apprenticeship without your having to leave your armchair. Four pages in Marvelas's book listing the manufacture dates of two makes of press (facts easily obtainable on the internet) could have been used to double the coverage of the chapter on *Press Operation*. Three pages of lists of figures, seven pages of different case lays, six blank pages at the end – ditto. Setting by hand, for instance, is a big topic – nine pages will not do. Setting type should be about aesthetic judgements exercised through mechanical choices. But we read that "three-to-the-em spaces are traditionally used between words, and two three-to-the-em spaces are placed after colons, semi-colons..." (27); "it's fine to vary the amount of space between words in the same line" (30); and "additional white space [between lines] is often welcome" (32). I would have expected to see the *goals* of (hand)setting (legibility and support of the text), and perhaps *sub-goals* (evenness of colour etc) treated thoroughly before the mechanical choices that can be exercised to achieve those goals: where extra spacing in a line is less noticeable, leading, line length, etc. Book typography is a large and central topic, so it either needs adequate treatment or we really need to be pointed to a good text on typography, but here we aren't. The same is true when book *design* is

touched on. The discussion is often about printing a single sheet. The real fun starts when you try to print an 8pp section on a sheet. There is coverage of this but it alternates with the simpler question of a single sheet. A more thorough text would have taken us through the progression: single side of a single sheet, a single sheet backed up, a sheet with two pages to view backed up, and so on. Maravelas's book would have benefited from some editing. For instance, we read that a pica is about 3/16 of an inch; a pedal (?) on a sketch of a proof press is unhelpfully labelled "paper"; quoins apparently apply tension, rather than compression; leads are 2pt thick. And why didn't the printers who read the drafts delete the dangerous assertion that the quoin key can be put down on *furniture* after use? Also, the order of the treatment is unhelpful: for instance tying up type must wait until we deal with storing type, rather than immediately after setting or proofing; the crucial area of paper grain is not covered in the chapter on paper but in the chapter on planning a project; types of presses are not described until we have used our press. I started out really wanting this book to fill the gap but I was disappointed. It can only be a starting point...yet no further reading is suggested.

Martyn Ould

The Old School Press, Hinton Charterhouse



Shawn Frederick McHale. *Print and Power. Confucianism, Communism, and Buddhism in the Making of Modern Vietnam*. Honolulu: University of Hawai'i Press, 2004. xii, 256 p. ill. ISBN 0 8248 2633 8. \$49.

With *Print and Power*, McHale has written an illuminating and courageous book: it not only provides a fresh and detailed examination of the importance of print and its audience in the formation of a modern state, but also questions many of the general and often essentialist assumptions about modern historical developments in Asia generally and Vietnam in particular. This book shows very clearly that Vietnamese history during 1920-1945 cannot be reduced to the rise of a Westernized modernity or to the triumph of communism over imperialism. Instead, it establishes a much more complex and intriguing narrative. By tapping a rich variety of primary sources, from archival materials to newspapers, memoirs and contemporary print pub-

lications, McHale illustrates that the conception of Vietnamese national modernity was played out in many different, often contradictory, fields and by many actors, some of which would be opponents in everything else but the national cause. In its first part ("State and Public Sphere"), *Print and Power* deals with the French colonial state apparatus and the Vietnamese public sphere. It shows that the colonial state was never as hegemonic as it may have seemed: its power to censure the public sphere was more imagined than real. It did not even attempt, nor did it ever manage, to dominate the complex realm of print; it only actually turned against certain radical strains and left much that was popular alone. The second part ("Three Realms of Print") scrutinizes Confucian, Communist and Buddhist publication activities, both elite and popular, and their impact on respective audiences. All of these (and possibly many more) constituted the modern Vietnamese public sphere, and within each there were many and contradictory strands. That it is able thus to show how diverse, fractured and varied the Vietnamese public sphere really was, in the first half of the 20th century, is one of the greatest strengths of this book. McHale illustrates convincingly that Vietnam did not have one but many imagined communities and that these seldom merged or even accepted each other's existence. The power of print in "creating" these real and imagined communities (and nationalisms as their outcome) is carefully weighed and juxtaposed with other forms of communication and propaganda, such as oral transmission whose importance in reaching the people may actually have been far greater. The majority of studies of twentieth-century Vietnam focus on the writings and activities of the Westernized political and cultural vanguards but this book goes another way. It argues that the significance of print culture lies not simply in how and what texts were produced, but in how and whether they reached their intended audiences and how these audiences responded. Furthermore, this book shows a myriad of possibilities for engaging the past, facing the present, and wondering about the future, and thus counters other accounts that emphasize that period's rejection of the past. Tradition may have been "on trial" in the decades under discussion here, but McHale shows convincingly that tradition was in fact an important staple nevertheless especially, but not only, in the popular realm.

No complaints, then, but one: this elegantly slim volume could have benefited from being at least a few pages longer, especially considering each of McHale's arguments obviously builds on close readings of enormous amounts of source material. A few more quotations, or at least paraphrases and brief analyses of these, would have served to flesh out the arguments and would have enhanced both the pleasure of reading and the art of persuasion.

Barbara Mittler

University of Heidelberg



Kevin McLaughlin. *Paperwork: Fiction and Mass Mediacy in the Paper Age*. Philadelphia: University of Pennsylvania Press, 2005. 181p., ill., index, bibliography. ISBN 0812238885 (cloth). £32.50/US \$49.95.

In this impressive study, Kevin McLaughlin draws on broad and deep reading in literary criticism and theory, philosophy, economic history, and printing history to explore the influence of the rise of mass media in nineteenth-century English and American literature. Taking as a starting point Thomas Carlyle's characterization of the French Revolutionary period as the "Paper Age," a time of mass-produced "Bank-paper" and "Book-paper," and Walter Benjamin's famous essay "The Work of Art in the Age of Mechanical Reproduction," McLaughlin analyzes the meanings of paper in works by five nineteenth-century Anglo-American authors. But while his book is primarily a work of literary criticism, it is richly informed by resonances from other fields. The book's introduction is naturally its most theoretical chapter, and I am not normally enthusiastic about literary theory. But McLaughlin's exploration of the elusive, ever-receding quality of paper in key writings of Benjamin, Derrida, Freud, Locke, and others is sufficiently imaginative and lucid to lead even a skeptic to read on willingly. In the succeeding chapters, the author analyzes the role of paper in Poe ("The Gold Bug" and two other stories), Stevenson ("The Bottle-Imp" and *The Beach of Falesá*), Melville ("Bartleby the Scrivener" and two other stories), Dickens (*Bleak House* and *Great Expectations*), and Hardy (*The Mayor of Casterbridge* and *The Return of the Native*). In the process, he ingeniously explores the topics of paper and money, paper as a distraction, paper as a

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means of expressing and defining the nation-state, paper as a support and medium that is tangible yet always receding, and in Melville and Dickens, mass-produced paper as a medium of the disintegration of self and community. McLaughlin is impressively well-read not only in modern literary theory but also in philosophy and economics, and he brings the multiple perspectives of these fields to bear in his analysis in most intriguing ways. More than a series of close readings, the book uses the texts it analyzes as focal points for a wide-ranging and insightful discussion of subjectivity and self-consciousness, economic means of exchange in the light of the increasing commercialization and impersonality of nineteenth-century English and American society, mass mediacy and meaning, national self-consciousness and “deterritorialized” international writing. The discussion is so wide-ranging that at times it seems almost hyperactive, shifting from topic to topic without resting on any one subject at length. Some of the author’s most intriguing points are crammed into lengthy footnotes which tend to distract one from his main argument. What saves the book from being downright diffuse is its frequent circling back to the central themes of the resonances of paper and its connection with the transition from a gold-based to a paper-based economy in nineteenth-century Europe and America. *Paperwork* offers a fresh perspective on nineteenth-century Anglo-American literature and its cultural context. It is recommended reading for those interested in literary criticism and theory, but also for print and cultural historians looking for new dimensions to their subject.

Margaret F. Nichols
Cornell University Library



David Pearson. *English Bookbinding Styles 1450-1800*. New Castle and London: Oak Knoll Press and, the Bibliographic Society of London and the British Library, 2005. 221 p. ill. ISBN 1584561408 (USA); 071234828X (UK). \$65; £35.

Pearson’s *English Bookbinding Styles*, aimed at those who work within the historic division of this field, is a guidebook providing an overview of interpretation, materials, construction, and the trade. By placing the grammar of bookbinding ornament in line with the grammar of other decorative art trends in England and the Continent (between

1450-1800), Pearson is able to simplify discussion of bookbinding styles. But, most importantly, he has systematized his many illustrations so that dating bindings and understanding their social status has become a more manageable task. Pearson’s most detailed chapters cover decorative styles and tool shapes decade by decade, and he takes a thorough look at “cheap and temporary” bookbindings. The appendices include an important diagrammatic summary of styles, colour photos of typical bindings at 50-year intervals, terms for describing bookbindings, and problems in identifying tools and workshops. This book is well illustrated throughout with black and white photos, while the colour plates are gathered near the end. The notes and annotated bibliography provide information for further research. However, there are a few problems. The first Pearson readily points out: only English volumes are covered while historical collections often include books bound all over Europe. Pearson rightly notes his effort to connect English styles to Continental styles, and all can agree narrowing his research to make the work manageable is reasonable. Another concern comes in the actual reading of the book: flipping back and forth between detailed descriptions and illustrations can be at times time-consuming and frustrating, especially when a single paragraph contains many references. Finally, in the chapter on bookbinding materials and construction, the diagrams of endpaper construction are somewhat confusing, the use of “tying up” marks in the leather on either side of the bands on the spine is neglected, and typical headcap shaping is not discussed in enough detail. Pearson states: “The outside of the book – the covering material and the way it is decorated – remains...the main body of evidence available for understanding and interpreting the binding” (3). This method has historically been applied to fine bindings, emphasizing identifiable tools that may lead to particular workshops. Here, however, Pearson usefully accentuates styles found in the mass of historical bindings from unknown shops. He also briefly notes the possibility of interpreting a bookbinding’s interior structure. But Pearson’s position, that this method relies on dismantling books, is rarely true. More reasonably he concludes that, while useful, structural interpretation exposes as much bewildering variety as the study of individual tools, and has not necessarily led to identifiable workshops. Focusing on the outside of the book also

allows him to avoid the issue of identifying a binding as ‘bespoke’ (created on demand for the owner) or trade (bound on order of the printer/publisher before sale), again allowing him to reach his goal of helping readers identify general binding trends. This guidebook brings together both general and detailed information and innovative illustrations of bookbindings. Pearson’s arguments are well supported, especially by the photographs, and he is careful to note that styles may not fall into exact decade time frames. His target audience of librarians, curators, archivists and other professionals will find this book useful – and may well wish such handsome guides existed for other countries during this period.

Consuela Metzger
University of Texas at Austin



Kate Peters. *Print Culture and the Early Quakers*. Cambridge: Cambridge University Press, 2005. xiii, 273 p. ISBN 0-5217-7090-4. £48.00

That early Quakers made excellent and prolific use of the printing press is a fact well known to anyone who works on seventeenth-century print culture. Even allowing for exceptionally high survival rates, their printed output is impressive: the Quakers began to publish their ideas in tracts and broadsides in late 1652 and, by the end of 1656, nearly three hundred titles had been printed. Kate Peters’s study is based on a systematic reading of Quaker writings during the 1650s. One of her primary objectives is to demonstrate the central place that publishing played in the development of Quakerism. She sets out to show how and why Quakers published tracts, how they used print to spread their ideas and how that use of print enabled the movement to become a national phenomenon. As well as producing and preserving a significant number of tracts, Quakers also wrote and preserved thousands of letters, many of which describe their pamphleteering activities. These provide clear evidence of how a national network of contacts was established, and how a coherent set of ideas was disseminated nationally. Peters convincingly argues that, if pamphleteering is examined as an activity in its own right, it becomes necessary to reassess the place of early Quakers within the political sphere. This book is divided into three, the first section discussing the way in which Quaker pamphleteering was organ-

ised in the early 1650s. Chapter 1 looks at the links between authorship and authority and demonstrates the ways in which the ministerial status of the leaders was confirmed by their use of the written word. Chapter 2 discusses the ways in which early Quakers organised the production, financing, and distribution of their publications. Peters' work on manuscript sources is exemplary and there is rich information here for anyone with an interest in the dissemination and reception of print in England during the mid-seventeenth century. Chapter 3 takes the form of a case study, showing how 'the infiltration of Quaker ideas into East Anglia was orchestrated as part of a national campaign' (86). The second part examines the role of print in the emergence of a visible unified Quaker identity and the establishment of a system of internal discipline. Chapter 4 looks at the ways in which Quaker writers used and exploited the term 'Quaker' – a name originally applied to them by their opponents but appropriated at a very early date. Chapter 5 focuses on women's public roles within the Quaker movement and Peters suggests that the ways in which their preaching was defended and legitimised in printed pamphlets needs to be seen within the context of the rather different picture presented in manuscript letters. She argues that women were both enabled and limited through the mechanism of print. The final section looks at the role played by Quaker published writings in encouraging religious debate and protest, and in widening arguments against a national church and professional ministry. Peters examines the way in which Quakers employed a wide spectrum of printed tracts in order to actively engage the largest possible number of people in religious and political discussion. This detailed and insightful book makes a real contribution to our understanding of the role of print, publishing and distribution in the establishment of Quakerism as a national and unified movement. The volume is based on the author's excellent 1996 PhD thesis, however, this time gap has resulted in the omission of a couple of recent studies, most notably Rosemary Moore's *The Light in their Consciences* (2000), which appeared too late to be used. But that does not detract from the value of this book to scholars of print culture in the 17th century and more generally to all who have an interest in the interplay between print, politics and religion.

Betty Hagglund
University of Birmingham

Ari Rafaeli. *Book Typography*. New Castle, Delaware: Oak Knoll Press; London: British Library, 2005. 160 p. ill. ISBN 0 7123 0693 5 (UK); 1 58456 157 2 (USA). £25.00.

Michael Mitchell and Susan Wightman *Book Typography, A Designer's Manual*. Marlborough, Wiltshire: Libanus Press Ltd, 2005. xii, 434 p. ill. ISBN 0 948021 66 7. £35.00.

This pair of similarly titled books about typography – one a personal guide to book typography, the second a manual for serious typographers – could not be more different in the success of their typographic execution. Such books ought themselves to satisfy the rules that are discussed within them and for their own typography to be invisible to all but the most curious – qualities that sadly seems to be completely lacking in Ari Rafaeli's latest book. The layout is asymmetric, with wide margins to the left of each page: an inelegant formula, worsened here since the widths of the margins differ on facing pages. Tight spacing is advocated, with special attention to hyphenation, yet the blocks of unjustified captions are full of needless breaks and their placing on the page often seems as clumsy. The illustrations are deplorable, poor quality halftones instead of sharp, line reproductions.

The first part of the book is concerned with the author's views on typographic style, much of it critical commentary of the work of acknowledged masters of the craft. The difficulties of achieving close setting are considered in detail, with reference to both Quark and InDesign. The placing of text, notes, captions, and headlines are similarly detailed, as are the chapters on book design. But, so much space is devoted to criticisms of other people's work that it is difficult to tell which styles are those approved by the author, and which are not. The discussion of minor, but consequential, points of setting – caps, small caps, italics and the like – are confused in similar fashion, also making for difficult reading. The chapter devoted to Hendel and Bringhurst could have made an excellent (if overly critical) review of their books, but seems of little purpose in such a general text as this. The second part of Rafaeli's text considers many of the digitised versions of typefaces that are available today, but is equally badly organised. The discussion of the letterforms themselves is often of considerable interest but runs from one design to the next with no headings in

the wide margins to direct the eye, and there would have been ample room in these margins to have displayed the faces themselves. The historic detail – that Baskerville was buried vertically, for instance – seems to have little relevance to the present case. In his preface Rafaeli declares 'This book presents a personal view of modern book typography but it is also intended to instruct' (7). So far as instruction is concerned, one must hope that students will read and understand the established manuals and rulebooks before considering Rafaeli's discussion of them.

Michael Mitchell and Susan Wightman's designer's manual contrasts in every respect. A thick quarto, well designed, it should serve computer designers as well as Hugh Williamson's *Methods of Book Design* did in the days of metal type. Every detail is considered, alternatives offered where alternatives may be allowed and advice given modestly yet firmly. A myriad of specimen settings, printed on pale yellow backgrounds that clearly distinguish their status, show what may be done and what ought not. The titling of chapters and sections are in red, a colour that is also used in the margins to name the typefaces used in the specimen settings. The notes, also in the margins, are in a grey that seemed to me to be in too light a shade for easy reading. The text is divided into sixteen parts that work through each stage of book production, starting with legibility, typefaces, text composition, prelims and endmatter. The formalities of book design follow, with consideration of all the smallest details: the position of folios, running heads, footnotes, punctuation, numbers and so on. Illustrated books, images, binding, and setting follow with the last part devoted to costing and charging for design work. The parts are separated by leaves printed in red brown, but with the colour only on versos, saving space for text on the preceding page. This book was launched as a work of reference, not to be read through from cover to cover. Yet, although this may be true enough for the interested observer simply anxious to learn more of the intricacies involved, students as well as those with much longer experience will find that close study, end to end, will prove most rewarding. It is a pity that it is only available as a paperback, for this is a book that will serve for reference over many years to come.

David Chambers
Pinner

Hermann J. Real, ed. *The Reception of Jonathan Swift in Europe*. London: Thoemmes, 2005. xxxii, 378p. ISBN 0826468470. £125.

Originating in a colloquium at the Ehrenpreis Centre in Münster in 2002, this volume forms part of an ongoing series investigating the reception of British and Irish authors in Europe. Hermann Real's contributors offer a country-by-country investigation of Swift's influence, with an extensive bibliography and chronology of translations, criticism and other Swiftiana. It is a worthy concept, and though the stylistic felicity and consistency of detail offered by different chapters is sometimes discrepant (hardly surprising in such a polyglot mix of authors), its only limitation is a natural one, made obvious by the relative density of Swiftian reception in important countries (France, Germany and, to an extent, Russia), and the inevitable paucity of response in others (all of Scandinavia, for example, is covered in one short chapter). What is more important is that the dissemination and influence of Swift follow certain patterns, which can be inferred with relative ease. In terms of effect the example of France predominates, mainly through the much-maligned 1727 translation of *Gulliver's Travels* by the Abbé Desfontaines. Not, it would appear, a shrinking violet, the Abbé intervened wherever questions of supposed taste or propriety were concerned. Yet Desfontaines is the unlikely hero (or villain) of Swift's European reception: on the rare occasion when the initial translation of *Gulliver* in a country is not from him, it usually follows the other (and anonymous) French translation of the same year. Such a pattern of dominance has significance for translators, but more pragmatically, the first appearance of Swift's work was almost invariably filtered through the prejudices of the Abbé, which encouraged the bowdlerisation of it into a children's book. Another trend that started in France was the limited chance of such extraordinary religious satire as *A Tale of a Tub* being well-received in predominately Catholic countries. This provided yet another reason for Swift's European reception to be synonymous with *Gulliver*, and though contributors chase down the odd appearance of other works, these are rare in most countries before the 20th century. The other sustained critical engagement with Swift is in Germany, where the intellectual pedigree of enthusiasts like Lichtenburg and Herder ensured a response above the moralistic

complaints about misanthropy and third-hand biographical misreadings that dominate so much of the material summarised in these essays. The appearance of Henrich Waser's eight-volume edition of Swift (1756-66) grounded a German critical tradition that has been maintained ever since. The Russian use of French as a *lingua franca* ensured early knowledge of Swift there, even if reactions were usually ersatz reworkings of English biographers. The arrival of the Soviet Union, however, changed everything: *Gulliver* became a critique of bourgeois capitalism, in a critical boom that illustrates the absolute dullness of such doctrinaire ideas. Generally, this model is repeated throughout the Eastern bloc, with slight (but often dedicated and enthusiastic) interest in Swift replaced by the exigencies of the Cold War, whereupon even critics as esteemed as Jan Kott (in Poland) mangle one of the world's great ironists through their absurdly reductive version of Marxism. In many ways, the lasting value of this volume is to detail the ways in which Swift has inspired translations and creative acts, with the so-called *Gulliveriad*, or 'Fifth Voyage' being an enabling form for many disparate (and often suppressed) writers hardly known in English. A final chapter describes the ways in which Swift remains a part of popular culture, through advertising, the internet, and other unlikely sources. These include a pornographic comic-strip, and some risqué cartoons, the description of which is followed by the surprising statement that 'the obscenity is in the mind of the beholder' (278). I would say not: these are jokes that leave nothing to the imagination, but then, given Swift's own uses of the sexual, this doesn't seem inappropriate.

Adam Rounce
Keele University



Christopher A. Reed. *Gutenberg in Shanghai: Chinese Print Capitalism, 1876-1937*. Vancouver: University of British Columbia Press; Honolulu: University of Hawai'i Press, 2004. xvii, 391 p. ill. ISBN 0774810408 (UBCP, cloth); ISBN 0774810416 (UBCP, paper); ISBN 082482833X (UHP, paper). \$85.00 (cloth); \$24.00 (paper).

The importance of this book goes well beyond the fact that it is the first book in a Western language to describe the multifaceted development of "modern" printing in China. The comprehensive and convincing

integration of varying approaches of the history of the book and print culture with technological, social, commercial, intellectual and business history alone make this innovative book satisfying, even for those not particularly interested in China. More importantly, however, the setting of those factors in a Chinese context in which there were already distinctive non-European traditions of commercial printing shows that the conventional links often tacitly assumed between Gutenberg-derived technology and print culture need to be rethought for Europe as well. There clearly is a difference between the introduction of modern Western printing technology and the development of print culture and print commerce as such, and such aspects should not be conflated: the implications of nineteenth-century printing technology are very different from that of earlier periods. In this respect, the title of this work is problematic: Gutenberg-period printing technology, with its "type" and "handpresses", was never of any importance in China. It was only the nineteenth-century technological changes in type manufacture and mechanized presses (which could respond to new demands for newspapers rather than books) that resulted in the adoption of "modern" printing technology in China – a process in which those "modern" technologies that mimicked traditional Chinese ones (such as stereotyping imitating the advantages of woodblocks) were crucial. Differences with Western print culture remained, however, throughout the adaptation of modern technology, as Reed's competent investigation of such particular Chinese aspects as one-roof editing, printing and distribution, or consciously anti-Western idealism. Alongside the newer commercial values, more idealistic reformist impulses and traditional ones vied for influence, and Reed is very good indeed at reconstructing the moral economy of the Shanghai specialized cultural and educational district "Wenhuaajie". Drawing on material often ignored, Reed's first chapter details technological changes, to demonstrate how Western technological innovations were only adopted selectively. For example, China belongs to that large group of countries where, because of the mismatch between Western technology and traditional scripts, lithography, not letterpress, was originally the more prevalent development.

One caveat: I think that Reed underestimates the extent to which current Chinese narratives of printing history are not as ob-

jective as they should be, and how they consistently underestimate Japanese (and Western) influences and imports. In his work on the subject with which I am most familiar (type production), a few misunderstandings of details result in a too rosy view of a "sinicization" of this industry. Exactly because books are so strongly linked to culture and identity, foreign influence was often outwardly downplayed by practitioners while eagerly, quickly, and often silently adopted. Further investigations will refine and partly correct those aspects of Reed's book just as I hope that, as Reed has now described developments in Shanghai, others will comment on developments elsewhere in China, including areas where traditional printing continued. Through both a general narrative and a series of case studies about the three most important publishers in Shanghai, Reed masterfully links the technological aspects with social history (the world of apprentices and masters), with cultural, educational and political history (elite critiques; textbooks; relations with the government and party organizations), and with the new organizational, financial, and intellectual structures they entailed (the development of copyright, trade industry associations, joint-stock limited liability corporations). And it is this breath of vision, which makes this book come highly recommended – if only European countries would be as well served.

Martin J. Heijdra
Princeton University



Angela K. Smith. *Suffrage Discourse in Britain during the First World War*. Aldershot: Ashgate, 2005. 162 p. ISBN 0-7546-3951-7. £40.

In *Suffrage Discourse* Smith argues, contrary to perceived "wisdom", that this movement did not actually disappear in Britain during the First World War: while formal activity may have been halted, discourse carried on, in novels, memoirs, and periodicals. In fact, the suffrage movement "shifted" and "metamorphosed" but yet the "ardent desire to win the vote...remained as powerful as ever" (1). Discussion and debate were never stifled, and indeed thrived, in the diverse texts Smith highlights. The writing of the period 1914-1918 "re-interprets the suffrage movement within an altered arena" and continues "the campaign, often in a much more clandestine way" (2). Smith begins by ex-

ploring how this movement, before 1914, utilized martial language and how suffrage literature was easily turned into war propaganda. "Patriotic Suffragism", represented by Emmeline and Christabel Pankhurst and developed in their periodical *Britannia*, is contrasted with the "different" voice of Sylvia Pankhurst. Her periodical, *The Women's Dreadnought*, "produced articles which argued the opposite political line with equal conviction" (42). Other periodicals to come under Smith's careful eye include *Jus Suffragii*, which she calls a "microcosmic version of the complexity faced by the Women's Movement as a whole during the First World War" (57); and *The Freewoman*, later *The Egoist*, edited by Dora Marsden, "a medium for the discussion of radical feminist politics with a critical edge" (109). Each are discussed with the same close attention to linguistic and subject detail that mark Smith's considerations of the novels of May Sinclair and Cecily Hamilton: indeed, chapter 6 with its close textual analysis of the former's *The Tree of Heaven* and the latter's *William, an Englishman*, is especially strong. Here Smith demonstrates how these (often neglected but important) war novels address the "complex interface between the old cause and the new, sometimes with surprising conclusions" (93). Both authors supported the suffrage cause before 1914 but decried it in their war fiction, which become "a vehicle to publicise [their] disillusionment" with the movement and the WSPU in particular (109). In her appropriately titled final chapter, 'Winning the Peace', Smith argues that in the wake of war, society presented the Women's Movement with new challenges: "a further range of problems" that needed to be confronted (138). In post-war Britain, women suffragists carried on writing and debating, using the "power of print" (140) to its fullest extent. However, as Smith concludes, "many of these reflected issues, are, sadly, still relevant today" (140). This is a well-argued book that sees many texts of both fiction and non-fiction, in a new light and demonstrates the resilience of print culture in times of national conflict. At times though, Smith's key arguments are repeated in too-close succession and rather than providing rhetorical flourish or emphasis, such repetition is irksome. These lapses along with the occasional, but jarring, typographical errors are a distraction. *Suffrage Discourse in Britain during the First World War* is a cogent and interesting contribution, not only to the study of suffrage and Great

War literature specifically, but to book and women's history generally.

Jane Potter
Oxford Brookes University



Gregory R. Suriano. *The British Pre-Raphaelite Illustrators*. Rev. ed. New Castle, DE: Oak Knoll; London: The British Library, 2005. 352 p. ill. ISBN 1-58456-160-2. \$49.95; £30.

This volume is the revised and enlarged second-edition of Gregory R. Suriano's *The Pre-Raphaelite Illustrators: The Published Pre-Raphaelite Graphic Art of the English Pre-Raphaelites and Their Associates* (2000). Like its predecessor, this book has the commendable "goal of finding every etching, every engraving on steel and wood, every original print ever published by the major Pre-Raphaelites" (8). The result is a compendious and valuable reference source on Pre-Raphaelite graphic art that adds significantly to the existing corpus of biblio-critical work on the subject. By providing the largest collection of this kind ever assembled, this book makes an enormous contribution to the field of publishing history. The Pre-Raphaelites' commitment to connecting the literary and visual arts, together with their approach to illustration as an original art on par with painting, makes their graphic work central to our understanding of Victorian print culture at mid-century. Furthermore, this new edition benefits from substantial changes to the book's design that increase both its use-value and its aesthetic appeal. The catalogues of the complete illustrative output of each artist are now relocated in the Appendix, where the reader can quickly find every known periodical and book illustration, including those reprinted in other books, as well as drawings published as individual prints. This relocation allows an improved focus on the images themselves in the "Gallery", which follows the introductory essay on each artist. The volume also benefits from the addition of 75 new images, some of them never reprinted before as well as from its commitment to gathering together in one place the complete contributions of these artists to such seminal 'sixties' books as Moxon's illustrated edition of Tennyson's *Poems*, *The Parables of Our Lord*, and the *Dalziel Bible Gallery*. The rescanning and enlargement of all the illustrations also enhance this volume's useful-

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ness, especially as a resource for students of graphic art. Book historians will also be pleased to find the illustrations almost always printed in actual size, as evident in the dimensions printed beneath each caption. Another design feature of interest to print scholars is the choice of type faces and graphic devices that reflect Victorian publishing practices over the period 1840 to 1880; however, these ornamental features would prove even more useful if their source were, in each case, identified.

This volume has also taken advantage of the reviews of its predecessor to effect improvements in both style and content, and the expanded bibliography demonstrates a similar expansion and revision. One weakness of the first edition, however, remains: the refusal to recognize the contribution of women artists and writers and to the Pre-Raphaelite movement as creative, influential, and inspiring individuals. Pre-Raphaelite associate and book illustrator Eleanor Vere Boyle is not even mentioned. Poet Christina Rossetti is represented as a marginal figure, despite the fact that she provides one of the best examples of how “the worlds of Victorian visual and written arts were intertwined both inspirationally and personally” (33). Her poetry inspired the graphic art of Dante Gabriel Rossetti, John Millais, Frederick Sandys and Arthur Hughes, but this volume fails to reproduce even a single one of Hughes’s illustrations (over 100) for her books.

Despite these omissions, and some occasional inelegance or error in expression and content, this revised and expanded edition of *The British Pre-Raphaelite Illustrators* will be a valuable reference source for book history scholars, collectors and bibliophiles, particularly those interested in the Pre-Raphaelite contribution to print culture. Based on good archival research and representing the most comprehensive collection of Pre-Raphaelite published illustrations to date, this volume also makes a significant contribution to publishing history by tracking each individual illustration’s textual progress through various publications during the Victorian period. With the high quality and significant quantity of images and the detailed bibliographic information, *The British Pre-Raphaelite Illustrators* is a welcome and valued addition to the resources available to those working in the field of illustration and Victorian publishing history.

Lorraine Janzen Kooistra
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Kathryn Sutherland, *Jane Austen’s Textual Lives: From Aeschylus to Bollywood*. Oxford University Press, 2005. xix, 387 p. ill. ISBN 0-19-925872-7. £50.

Betty A. Schellenberg, *The Professionalization of Women Writers in Eighteenth-Century Britain*. Cambridge University Press, 2005. x, 250 p. ISBN 0-521-85060-5. £48.

These two critics approach Jane Austen from opposite ends of the temporal scale and their books are in many ways complementary. Situating herself vigilantly in the present and examining what has been made of Jane Austen at different epochs, Sutherland surveys her subject through a long vista of afterlives. Schellenberg, whose account of eighteenth-century women writers opens with Frances Sheridan and ends with *Northanger Abbey*, restores a pre-existence to Austen that the amnesia of critics has too often rendered void. Where Schellenberg constructs a narrative of rising confidence, focusing on the mentalities and conditions that converged to enable professionalism, Sutherland deconstructs. Caught up in one agenda or another, Austen’s after-images and dispersals – whether in the form of editions, lives, films, or rewritings – emerge invariably as off-key. To read the two books in sequence is to experience something equivalent to the Doppler effect.

For Sutherland, in the case of Austen’s novels at least, an authentic text is not to be come by. Describing her own edition of *Mansfield Park* (Penguin, 1996), which follows the first printing in preference to the second, set by Murray from the copy Austen got “as ready, for a 2^d Edit: I beleive [*sic*], as I can make it” (*Letters*, 1995, 305), she writes: “It realigns the corrupt detail to the corrupt whole in a work whose legitimating marks are the spots or stains of its illiterate signature, its ungrammatical resistance” (313). Far from defending the bad against the worse, Sutherland seems determined to celebrate the worst. Her belief, however, is that every recension marks a further remove from the text Austen sent her publishers, and she understands that this manuscript material (nothing of which survives) would have been characterized by all kinds of intuitive and cultural resistance to contemporary patriarchal ideas of what was deemed correct for print. Whether Austen would have shared Sutherland’s romantic nostalgia for spots and stains, for the lost and unfinished, or have felt at home with her particular brand of

openly avowed “feminist critique” (278) is neither here nor there, for questions of intention are raised only to be swamped in a tide of relativity. Editions are taken to be as much freighted with interpretation as dramatizations (hence the annexing of Bollywood), and Chapman’s is found wanting not for its gross inadequacies but for its “massive ideological work” (27), and for the way it endows Jane Austen with a spurious classical – and classic – status in consequence. Kipling is wheeled on to lend colour to the ethos of Chapman, but little is made of Reginald Farrer’s somewhat less indirect association with the edition which could, quite as effectively, have yielded a different aura. A corrective to this simplified account of Austen’s reception can be found in Brian Southam’s valuable introductions to his *Critical Heritage* volumes, and in the two essays on critical response in the separate *Context* volume of the new Cambridge edition of Jane Austen’s works. Sutherland tries hard to substantiate her claim that editions determine the way texts are read – she speaks of Chapman’s notes threatening “to suck in each novel, vortex-like” (43) – but the sheer variety of readings that have drawn on Chapman’s text would suggest that editions ultimately less resemble performances than they do scores. At the heart of Sutherland’s book lies an account of Austen’s surviving manuscripts that is unprecedentedly detailed and, in some respects, authoritative. Her remarks on the alterations to *The Watsons* are original, rich in critical implication, and altogether compelling. Far from cogent, on the other hand, is her conclusion that Austen was an “immanent” writer, who proceeded without much sense of where she was going. Further, her suggestion – first tentatively made in connection with the cancelled ending of *Persuasion*, but soon hammered into a premise – that Austen made a practice of submitting her working drafts to publishers, rather than fair copies made from them, is equally insecure. Nowhere in this long and often prolix book is due attention paid to the important letter to Crosby & Co in which Austen offered on 5 April 1809, after a silence of six years, to send on another copy of *Susan*, adding that it would not be in her power ‘to command this Copy before the Month of August’, although she was in London by 18 April (*Letters*, 174, 179). Both conclusions are used to buttress Sutherland’s central contention that Austen’s chief gift boils down to a sort of aural mim-

icry, a judgement bolstered by unflattering *obiter dicta* on Austen's "largely plotless" compositions (341), slight male characterization, and by a series of crude strictures on the three novels first drafted before 1800, in which the settings are seen to be theatrical and realism subdued by romance. If this seems a high price to pay for a critical package that offers little more than the vague hope of further dis-emendation in the future, readers can take comfort from having an apparently unedited text to hand. Here are instances of unfamiliar or archaic usage ("revision" as a verb, 349, "conjecture" as a transitive one, 140), broken concord (276), run on words ("restoringmeaning", 295), queer forms ("majesterial", 275), and the commonplace misprint ("idenitification", 35), nowadays rare. All grist perhaps to "vital ungrammaticality" (283), but who would have guessed that spell-check registers ideologically as male?

Rigid dichotomies are viewed with suspicion by Schellenberg in her refreshing, and finely argued book, *The Professionalization of Women Writers in Eighteenth-Century Britain*. If women's studies relied, at their inception, on a groundwork of binary opposition, then a scheme more receptive to housing the contingencies of history is now required. Failure to supply it can lead, Schellenberg warns, to an ironic reinforcement of the attitudes that originally impeded women's writing—even to a sense of limitation that is formal in source and superimposed. Defying a widespread "unwillingness to imagine the woman writer as agent rather than victim" (15), Schellenberg reconstructs the writing careers of a range of women who were active through a period that saw a huge rise in the production of works by women, (responsible for more than half of new novels by the end of the century), as well as a gain in literary status among the more renowned. Taking issue with the notion that women writers joined the rapidly expanding public sphere only under the yoke of patriarchy, thus sacrificing all claim to social challenge in the heroines they represented, Schellenberg supplies a succession of sharply focused readings of work by Frances Sheridan, Frances Brooke, Sarah Fielding, Charlotte Lennox, and Frances Burney. Particularly forceful here are the strong public resonances detected in plots ostensibly devoted to domestic life. So, Sheridan's explicit linkage of her heroine, Sidney Bidulph, to the currently famous stage hero, Douglas, creates a new arena for civic heroism, while conflict between the

heroine's father and husband in Brooke's tragedy, *The Siege of Sinope*, mirrors British colonial policy towards America and its rupturing aftermath. But Schellenberg's broader brief is to show that her figures engaged readily in open debate and excelled in genres that were "august" or of an overtly public character. Her arguments are of a kind, however, that admit exceptions to the rule. Print culture, a central concern of the book, appears as two-edged. While generally enabling, it is seen to encourage a self-advertising insistence on the efficacy of moral exempla that some writers were more adroit than others in managing to probe or elude. True to her aim of making "differences visible" (17), Schellenberg juxtaposes contrastive professional styles and moves freely across topical boundaries, invoking geographical location, literary as well as party politics, patronage, theatrical feuds, and financial as well as familial circumstance. The result is a study that springs to life, bringing new definition to an entire field.

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Andrew van der Vlies, ed. *Histories of the Book in Southern Africa: Special issue of English Studies in Africa*, vol. 47, no. 1 (2004) .ii, 124p., ill. ISSN 00138398. Available for £10 or \$20 direct from Victor Houliston <vhouliston@languages.wits.ac.za>, English Department, University of the Witwatersrand, P O Wits, Johannesburg 2050, South Africa. Also online to subscribers through Chadwyck-Healey's *Literature Online*

In the introduction to this special issue of *English Studies in Africa*, guest editor Andrew van der Vlies explains the essay collection's purpose and its limitations: the seven essays offer, from different methodological perspectives, models for and contributions to a "tentative history of reading in and of 'South Africa'" but "cover a restricted area of South and Southern African textual cultures" (11) omitting orality as well as histories of languages other than English. The essays that follow are all by scholars at universities in the U.S., the U.K., and Africa.

Isabel Hofmeyr's essay is a case study in which close examination of the minutes of a small organization, the Cape Town Ladies' Bible Association, from the 1890s to the 1920s sharpens focus on a much larger transnational landscape. It is a fascinating exercise and is

richly suggestive of the kinds of mutual light that can be cast by a local case viewed in an international context. The same is true of Peter McDonald's 'The Politics of Obscenity: *Lady Chatterley's Lover* and the Apartheid State', which examines a series of official decisions between 1963 and 1980 about the novel that Penguin kept submitting for distribution to a South African audience in the years after its acceptance in the "northern Anglosphere" (32). The study enables both a view of the workings of the censorship bureaucracy during this period and some reflections on the way the system of apartheid "disturbed conventional distinctions among political, moral and religious forms of censorship" (32). The essays by Jarad Zimble and Patrick Denman Flanery take up questions raised by the "case" of a South African writer with a wide international readership. Zimble examines the very different marketing strategies of the 1986 South African Ravan Press and the 1986 and 2001 British Secker & Warburg editions of J.M. Coetzee's *Foe*: the one implicitly and explicitly linking the work to the struggle against the apartheid regime, the other universalizing the work by likening it to modern classics of various countries and focusing more on gender issues than racial ones. Flanery's study of Coetzee's *The Lives of Animals* too addresses publishing contexts and the ways they affect reading, but his concern is with matters of genre raised by the successive "sites of 'publication' of the text(s) of that work" (61): lectures, essay collections, novella, sections of a novel. Rita Barnard's essay is a series of observations and reflections growing out of her own direct involvement with Oprah Winfrey's Book Club's second incarnation: in February 2003 the club was revived with a shift of focus from recently published fiction to "classics" ("Traveling with the Classics" was its initial title in this phase), and Barnard was enlisted as a "literary guide" to Alan Paton's *Cry the Beloved Country* (88). The essay is a *tour de force*, with direct detailed reporting about the club, the website, the organization (Harpo, Inc.) that sponsors them. Barnard also describes the contact that her own role offered with Oprah-sponsored readers of the novel, and makes brave, large speculations about what the "Oprah megatext" (89) might portend: an erasure of the distinction between producer and consumer, nations evolving in a globalized world into mediascapes, and an acknow-

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ledgement of the less-than-last-word role of academic “experts.” The final two essays, Francis Galloway’s ‘Notes on the Usefulness of Publishing Statistics for a Broader South African Book History’ and John Gouws’s ‘Book and Text Studies in Grahamstown,’ provide crucial surveys of recent conferences and initiatives. To a non-South-African librarian, Galloway’s ‘Notes’ reads like a prospectus for a multi-lingual STC. It is a call for an infrastructure: the scaffolding on which might hang digital versions of texts, visual material, recordings from all eleven official languages and cultures that make up the country. Gouws’s summary is similarly invigorating, but chastening too, as one glimpses the sorts of problems that arise as a new large vision begins to define responsibilities for cultural custodians.

From case histories to calls for action, these essays suggest how much fascinating work is still to come. As Hofmeyr suggested in *SHARP News* two years ago, book history in Africa “would entail an often simultaneous engagement with a range of media: oral, manuscript, print and electronic” (13.3 (2004), p.3) over millennia and an entire continent. SHARP itself has been important in providing a gathering place for people from all different parts of the reading/writing world, challenging the bureaucratization of for example book development and book history into separate institutions. May such gatherings produce more collections like this one.

Elizabeth Falsey
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CALLS FOR PAPERS

The Books of Venice: A Conference on the Book in Venice

Location: Venice, Italy
Date: 9-10 March 2007

Venice’s books, like the buildings described by Ruskin, have long been considered one of her greatest glories. Venice and the Veneto were hosts to some of the earliest book printers in Italy; the workplace of master publishers from Aldus Manutius in the sixteenth century to the Remondini in the eighteenth; the home of remarkable librar-

ies such as those of Cardinal Bessarion and Girolamo Ascanio Molin; and the subject of countless works of fact and fiction.

The Society for the History of Authorship, Reading, and Publishing (SHARP) announces a conference to bring together in Venice scholars of Venice to consider its remarkable roles in book history, including but not limited to such topics as: the book trade in Venice; print and manuscript in Venice; *La Serenissima Stampata*: Venice in books and prints; Fictional Venice; Venice and Beyond

The keynote addresses will be given by Lilian Armstrong (Wellesley College), Neil Harris (Università di Udine) and Marino Zorzi (Biblioteca Marciana). There will also be a half-day lecture and workshop called “Printing in the Shadow of Aldus Manutius.” It will be led by Peter Koch of Editions Koch, and will give participants an introduction to their work, including their new fine-press edition of Joseph Brodsky’s *Watermark*.

Short proposals (200-300 words) for 20-minute papers (in English or Italian) on these and other topics should be submitted to the conference organizers Craig Kallendorf (kallendrf@tamu.edu) and Lisa Pon (lpon@smu.edu) by **15 October 2006**. Two slots are being reserved for papers by graduate students who will receive a partial subvention for their travel expenses. It is anticipated that a selection of papers from this conference will be published.

The conference is sponsored by the Biblioteca Marciana and the Istituto Veneto di Scienze, Lettere ed Arti and generously supported by the Gladys Krieble Delmas Foundation.



Communication and Information in the 18th Century: the Habsburg Monarchy

Location: Austrian National Library,
Vienna
Date: 26-28 April, 2007

The Habsburg Monarchy held a key position in Europe of the 18th, 19th and 20th centuries. Within the vast territory, there were different nationalities and ethnic groups with their many and varied languages, religions and cultural traditions. Indeed, these are precisely the things which distinguish the Habsburg Monarchy from other European

states with a more or less homogenous population. During the 18th century, the absolutist state, which the Monarchy was, implemented a series of measures aimed at consolidating and modernizing the empire. Promoting the book and publishing trade was a key ingredient in the programme of reforms, which Ernst Wangermann has aptly described as “the Austrian Achievement.” Within the short space of a few decades, the number of firms as well as actual book production increased by leaps and bounds. The history of the book and publishing trade, which was almost solely responsible for the spread of information, knowledge and education, has been widely neglected by Austrian scholars of the Enlightenment. The aim of the conference “Communication and Information in the 18th century: the Habsburg Monarchy” is to illuminate the history of the empire and focus in particular on the transnational and multilingual character of book production. Of special interest are the reception, distribution and suppression of literature of the Enlightenment in the Austrian monarchy.

Proposals for papers (not more than 400 words) with CV, objects of research and a short list of publications should be sent by **30 November 2006** via snail mail or by electronic mail to: Johannes Frimmel & Michael Wögerbauer, Abteilung für Vergleichend Literaturwissenschaft, Universität Wien, Berggasse 11/5, A-1090 Vienna, Austria or johannes.frimmel@univie.ac.at and/or michael.woegerbauer@gmx.net

OBSERVING TRENDS

One of the habits that you fall into as a bibliometricist (if there is such a word) is keeping count of things. After a number of years contacting publishers and requesting their books for the DeLong book prize I have begun to notice trends. For the 2001 and 2002 prize I contacted 16 and 17 different publishers; in the next two years the number rose into the 20s. A nice trend there. This year however it has reached 45 publishers. The number of books has also risen but not along the same trend. This years 45 publishers have put out only 9 more titles than last years: 73 to 82. I make no claim for scientific – or any other – accuracy in this, but as an observation I thought might be of interest to *SHARP News* readers. The publishers who have consistently published in book

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history over the period are the university presses of Cambridge England, Massachusetts, Pennsylvania, though this might be a bit unfair to regular contributors such as University presses of Toronto, Chicago, Stanford, Harvard. The lists of Ashgate, Palgrave Macmillan, Routledge, have picked up on book history scholarship and for the more bibliographically orientated, Oak Knoll and the British Library also regularly publish and distribute titles which consider the context of production.

Were there any particular characteristics of this years titles? 2005 year saw a growing number of books looking at reading and literacy. There were also a cluster of titles to do with Allen Lane issued from the Viking and Allen Lane imprint and a noticeable interest in the Oprah Winfrey book club phenomenon. Most of the 'new' publishers on the list are university presses with one title which falls into SHARPs purview and the two lists with the most titles relevant to the prize were Ashgate and Palgrave Macmillan.

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