

## SHARP News

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Summer 2010

# Volume 19, Number 3

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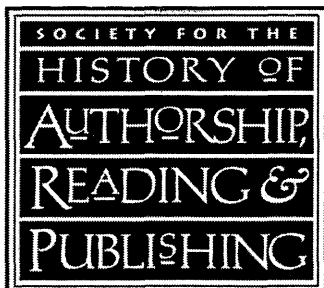
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# SHARP NEWS

Volume 19, Number 3

Summer 2010

## BOOK CULTURE FROM BELOW

### Tervetuloa Helsinkiin - Welcome to Helsinki!

We are very happy to welcome all participants of *Book Culture from Below* – The 18th Annual SHARP Conference to Helsinki. During the four-day conference we will have more than 180 presentations, varying from the Middle Ages to contemporary period and presenting book history studies from each continent. Over 250 participants of the conference are arriving from almost 30 countries, and many panels and sessions will mix Finnish and Scandinavian scholars with scholars coming from Europe, North-America, or even further away.

During the conference days, the participants will visit not only the University of Helsinki, but also The Finnish Literature Society, The Swedish Literature Society in Finland, the National Library of Finland and the House of Sciences. If you are not coming to Helsinki, you can still follow the conference on the internet: certain keynote lectures and panel discussions will be shown live at the conference webpage, and there are facebook and twitter accounts to follow, too. Check the programme and the latest arrangements at: <<http://www.helsinki.fi/sharp2010>>

And for those who are arriving early, the 76th annual IFLA [International Federation of Library Associations] conference is also being held in Helsinki from 10–15th August. Included in the proceedings will be sessions on library history, one of which features a presentation by docent Ilkka Mäkinen (University of Tampere), member of HIBOLIRE (Nordic-Baltic-Russian Research Network on the History of Books, Libraries and Reading). More information is available at the Book History Up North blog: <<http://bookhistoryupnorth.blogspot.com>>

Jyrki Hakapää

Chair of the Organizing Committee  
SHARP Helsinki 2010

## SHARP BLOG

As part of SHARP's new website, we are launching a SHARP Blog. The blog will – we hope – become a lively discussion forum for all things book historical. Over the following months and years, you'll see blog posts from a range of individuals from the SHARP community and beyond, but all with a common purpose: to reflect on, explore and inform readers of some of the latest thinking and happenings relating to SHARP's scholarly concentration on the promotion of teaching and research in book history.

The blog will open up a new discursive space which will advance the discipline through short but meaningful posts which encourage responses and ongoing discussion. It will not be used to announce events or report news items, nor will it replace SHARP-L, which will remain the primary means by which members and non-members of SHARP alike can share expertise, information, resources and links. It will also complement the print publication *SHARP News* with, we hope, some useful synergies. The blog will allow insight and foster debate around SHARP's key themes.

Some of the posts you will see appearing will include ruminations on the state of the discipline, reports from scholars engaged in new research topics, resources from teachers sharing innovative methods, and book and article reviews which suggests how the author's findings or frameworks might advance the discipline. More than anything else, the blog will be an opportunity to try out new ideas, and also – perhaps – to remind us of some of the virtues of past scholarly activity. We are hoping the blog posts will be stimulating, interesting and occasionally provocative.

All new blog posts will be notified to SHARP-L and Twitter <<http://twitter.com/sharporg>>. Comments on the blog posts will be welcomed, but will be moderated to prevent spamming.

If you are interested in becoming a regular or occasional guest blogger, please contact Claire Squires, Director of Publications and Awards <[publications@sharpweb.org](mailto:publications@sharpweb.org)>

## BOOK REVIEWS EDITOR

Keen to see the latest in book history scholarship before everyone else? Have a particular interest in topics concerning the Americas? Have the persuasive powers of Calliope and the patience of Job? Have an institutional affiliation and time on your hands? Then, *SHARP News* wants you! We are on the look-out for a new Book Reviews Editor for the Americas. You will be responsible for requesting and receiving books, commissioning reviews, and editing the various contributions before forwarding to the production team. Depending on interest and expertise, we may split the position. The explosion of book historical scholarship warrants coverage in our newsletter and publishers are jostling to get their work to the right clientele. We know libraries purchase from our *SHARP News* bibliographies and *SHARP News* reviews help coax them in the right direction when funding is tight. Please step up to the mark and consider offering your services. The rewards are there - in black and white.

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**COPY DEADLINES:** 1 March, 1 June,  
1 September, 1 December

**SHARP WEB:**

<http://sharpweb.org>

**FELLOWSHIPS AND PRIZES****John Carter Brown Library  
Research Fellowships**

2011–2012

The John Carter Brown Library will award approximately thirty short- and long-term Research Fellowships for the period 1 June 2011–30 June 2012.

Short-term fellowships are available for two to four months, with a monthly stipend of \$2,100. They are open to foreign nationals as well as US citizens who are engaged in pre- and post-doctoral, or independent research. It is mandatory that graduate students pass their preliminary or general examinations before the application deadline and be at the dissertation-writing stage.

Long-term fellowships are five to ten months with a monthly stipend of \$4,200. Applicants are required to have their PhD before January 2011.

Research proposals must be suited to the holdings of the Library. The Library's collection is focused on the history of the Western Hemisphere during the colonial period (1492 to ca.1825), emphasizing the European discovery, exploration, settlement, and development of the Americas, the indigenous response to the European conquest, the African contribution to the development of the hemisphere, and all aspects of European relations with the New World, including the impact of the New World on the Old. All fellows must relocate to Providence and be in continuous residence at the Library for the entire term of the fellowship. The JCB maintains a comfortable residence nearby for its research fellows.

Several fellowships are restricted to particular areas of research. A few fellowships are available only to scholars who are citizens and permanent residents of countries in Spanish America.

The application deadline for 2011–2012 is 3 January 2011. For application forms or more information, contact:

The John Carter Brown Library  
Box 1894 Brown University  
Providence, RI 02912  
Phone: 401-863-2725  
Fax: 401-863-3477  
Email: [JCBL\\_Fellowships@Brown.edu](mailto:JCBL_Fellowships@Brown.edu)  
Web: <http://www.jcbl.org>

**ILAB Breslauer Prize for  
Bibliography**

The ILAB Breslauer Prize for Bibliography draws attention to the best academic work being done in the field. The international Prize is awarded every fourth year to the author(s) of the most original and outstanding published work in the broad field of bibliography. Three professional scholars or librarians and three antiquarian booksellers form the panel of judges. They share a worldwide reputation for their experience and scholarship. The members of the jury, Mitsuo Nitta, Japan; Arnoud Gerits, Amsterdam; Poul Jan Poulsen, Denmark; Felix de Marez Oyens, President of the Breslauer Foundation; David Adams, Manchester University and Jean-Marc Chatelain, Bibliotheque Nationale de France met in October 2009, in Vienna, to choose the winner of the 15th ILAB Breslauer Prize. They saw, studied and discussed 52 books from Europe, the United States, Japan, China and Russia.

The ILAB committee has decided to award two books in 2010 instead of one:

1) *Dutch Decorated Bookbinding in the Eighteenth Century* by Jan Storm van Leeuwen. This classic can be ranked among the well-known international standard works on the subject of bookbinding. The author, Dr. Jan Storm van Leeuwen, gives in this work an elaborate general historical introduction to his subject. Never before have so many bindings (3,500) been recorded, described and discussed in such detail, and with the benefit of an established model and terminology.

2) *Catalogue of books printed in the XVth century now in the British Library*. Part XI, England by Lotte Hellinga (with contributions by Paul Needham, Margaret Nickson and John Goldfinch.) Since the appearance in 1908 of the first volume of BMC the work has been relied on as one of the main authorities on the earliest printing in Europe. This final volume to appear in the series covers England, where printing was not introduced until 1476, a good twenty years after the appearance of the earliest printed books in Mainz.

Both winners will receive the \$10,000 prize money. The Prize will officially be awarded during the 39th ILAB Congress in Bologna, with lectures and an exhibition of all the books submitted.

## THE SHARP EDGE

### *Superior in his Profession: Essays in Memory of Harold Love*

Meredith Sherlock, Brian McMullin and Wallace Kirsop eds., *Script & Print* Special Issue, 33: 1–4, 2009.

This handsome volume remembers with awe, gratitude and affection that great Australian scholar Harold Love, who died in 2007. Following a bibliography of his scholarly works and a short memoir by Lurline Stuart, there are fifteen offerings from fellow workers, colleagues, pupils and friends (sometimes all four in one). The quality of workmanship suggests that all involved felt Harold's kindly yet unwavering eye still upon them.

Brian McMullin examines the Queen Mab speech in Shakespeare's *Romeo and Juliet* (I:iv), and calls on editors to reconsider the relation between the 'bad' first quarto and the 'newly corrected, augmented' second quarto. Problematically, the second quarto prints a much longer speech, but in prose, where the first has verse. McMullin identifies (*pace* Greg) the second's initial eight plus lines in prose as those first overlooked in setting, due partly to the state of the printer's copy and its faulty division for setting. The compositor with just 25/26 lines left in C2r and unable to run over into C2v (already printed off in the outer forme) crowded the 25 lines previously set as verse into 18 prose lines and set the missing lines as prose. That the rest of the speech was once verse is suggested by two instances where initial line capitals remain.

In 'The English Pamphlet Trade in 1642' John Emmerson shows how the London book trade met the sudden great increase in publication mostly of smaller separate pieces by adopting serial publication. This created the newspaper almost as known today: successive regular issues linked by title, numbering, etc. The seller could thus more easily distribute and the buyer obtain. Full-page illustrations amplify the case.

A Rochester scholar like Love, Nicholas Fisher defends the Earl's extensive revision of Fletcher's *Valentinian*, renamed *Lucina's Rape*. By studying Act III, Scene iii as a reworking of *Valentinian* II:ii, Fisher shows how Rochester successfully turned a Jacobean revenge tragedy into a sophisticated Restoration heroic drama, exploiting themes of honour

and justice and transforming the lascivious emperor into a double of Charles II.

John Burrows expertly applies computational stylistics to *An Essay upon Satire* (1679). Was this the work of John Sheffield, Earl of Mulgrave or of John Dryden? Tests isolate words in common use, others somewhat uncommon, yet others revealed by a large database for the period as peculiar to the target author. If Mulgrave was assisted by Dryden the latter's contribution must have been small indeed, and his beating at the hands of Rochester's thugs unfairly inflicted.

Felicity Henderson, manager of the History of Science programme at the Royal Society, inquires into the fate and nature of the manuscript archive left by Robert Hooke after his death intestate in 1703. Much returned to the Royal Society where Hooke worked from the early 1660s as 'curator of experiments'. Some reached the British Library and Sir Hans Sloane. It was a miscellaneous accumulation, including MS copies of works by others. Much was printed for the Society by Richard Waller in 1705, and in 1726 by William Derham, neither quite pleased with what he had found.

Clive Probyn offers a thoroughly satisfying account of a complex topic: Swift's professed indifference to musical sounds, of which in his own words he knew 'no more than an ass'. Yet as Dean of St. Patrick's, Dublin, Swift worked long and zealously to improve musical performance in his cathedral.

Two experienced theatre historians, Judith Milhous and Robert D. Hume, warn against sampling without properly understanding the kinds of financial accounts that survive for eighteenth-century London patent theatres. These season account books, which reckon without reconciling income and outgo, unevenly summarise a variety of primary records detailing admission receipts, performers' salaries, and more. They allowed managers like the powerful Rich brothers to monitor the finances of their business, with no thought for posterity. The lesson applies to other commercial and institutional records, such as book trade accounts.

The lesson taught by Harold Love, that manuscript tradition was not snuffed out by the coming of print, is applied by Patrick Spedding to Lady Mary Wortley Montagu and eighteenth-century women writers more generally. Unlike the great Elizabethan ladies seen by Virginia Woolf as writing for 'their own delight', Montagu showed a keen interest in making her writings available to an appropriate readership whether in manuscript or

print. The examples are mainly her *Eclogues* and *Turkish Embassy Letters*.

Peter Shillingsburg asks how Thackeray's lectures *The Four Georges* should be edited: as performances given on tours of the USA and UK, or as published in printed form. (A parallel may be drawn with plays, such as Congreve's, surviving as acting texts or politer versions for lasting reputation.) And should the editor try to reconstitute a text according to the author's inferred best intentions? Or should he, recognising the unique individuality of each extant version, make all forms available, say as electronic hypertext? Do you follow Tanselle or McGann? Shillingsburg's decision is awaited.

Elizabeth Webby writes on early Australian pantomime, a vehicle for local satire featuring local scenes in days before film and TV. No surprise that she had helped Love with his *Australian Stage: a Documentary History* (1984). The best known, *Australia Felix; or, Harlequin Laughing Jackass and the Magic [Cricket] Bat*, was performed in Melbourne at Christmas 1873. An earlier *Harlequin in Australia Felix* was played in Geelong, 1845, while *Harlequin in Van Diemen's Land*, Hobart, 1847, featured the topical political issue of convict transportation. These were adult delights.

Was Henry Kemble, alias James Harding, transported convict but no relation of the celebrated John Philip Kemble, Australia's worst actor? Robert Jordan provides a rounded and entertaining answer. Henry Kemble's career as a one-man performer mainly of Shakespeare ran between 1845 and 1859 and through south-eastern Australia and Tasmania. Riotous audience response and hostile press coverage may at times have been unfair, but his solo performance of the whole of *Richard III* was certainly a feat of memory. His cry, 'A norse! A norse! My kingdom for a norse!', was bound to bring the house down.

Wallace Kirsop presents two short pieces. The first exposes R. H. Horne's doubtful claim, written in his copy of *Exposition of the False Medium and Barriers Excluding Men of Genius from the Public* (1832–33), to have been first to use the pen 'in Lithography for a head'. The second considers the illuminated address prepared for Adelaide Ristori, the Italian *tragedienne*, by Sydney admirers following her Australian tour of 1875. Such lavish addresses reveal colonial aspirations while smacking of coterie self-congratulation.

Mary Jane Edwards gives a fascinating account of William Kirby's novel *Le Chien*

... / 4

... / 3  
*d'Or or The Golden Dog: a legend of Quebec* (1977). What began as a visionary celebration of a post-Confederation united Canada, became in Le May's 1884 French translation, a partisan French-Canadian pro-Catholic *apologia*. The tensions, cultural, literary and political, remain.

Paul Eggert fittingly ends by discussing the trials and achievement over the past twenty years of the Academy Editions of Australian Literature, gratefully recalling how Harold Love, as an editor of canonical British works, insisted that home-grown writing merited equal treatment. Love's willingness to depart from the beaten track inspired editors to tackle the differences of particular cases and cope with the challenges posed by waves of literary theorists.

Keith Maslen  
*University of Otago*

## ANNOUNCEMENTS

### Cambridge University Library

The Cambridge University Library has announced visionary plans to become a digital library for the world – following a £1.5 million lead gift pledged by Dr Leonard Polonsky.

Home to more than seven million books and some of the greatest collections in existence, including those of Newton and Darwin, the library will begin digitising its priceless treasures to launch its Digital Library for the 21st Century.

Dr Polonsky said: 'As reading and research become increasingly electronic, my hope is that this grant will serve as a catalyst for the digitisation and linking of the great libraries of the world so that their riches can be enjoyed by a global public.'



### Bibliotours: Books in Libraries, Libraries in Context 26 March–10 April 2011

This two week tour in England will have a special appeal to all those who love books and their history, and who are interested in the evolution and variety of libraries. For more information, please visit: < <http://www.bibliotours.com/>>

## BOOK REVIEWS

Gregory Frohnsdorff. *Early Printing in Saint Vincent: The Island's First Printers and Their Work, With a List of Saint Vincent Imprints, 1767–1834*. New Castle, DE: Oak Knoll Press, 2009. xii, 103p., ill. ISBN 9781584562580. \$45.00.

The appearance of the black monolith early in Kubrick's *2001: A Space Odyssey* is hardly more surprising than the discovery of a print culture in the British colonial outpost of Saint Vincent midway through the eighteenth century. Gregory Frohnsdorff has traced the origins of this culture with persistence and perspicuity. His frontispiece representing a map of the island from 1794 suggests just how rugged the island was in these times. The northern third is labeled 'A Land Granted to the Charibs in 1773,' and settlements in the south are few and far between. As part of the island arc that constitutes the Lesser Antilles, Saint Vincent is dominated by the active volcano, La Soufrière, not yet recorded on the map, and like all the Windward Islands, it lies utterly exposed to devastating hurricanes. Civilization is confined to the coasts where Kingstown, the capital, is home today to fewer than 20,000 people.

The colonization of the West Indies by the French and British necessitated the printing of laws and public documents, but these were at first produced in the more populous centers of Jamaica and Barbados if not by presses in the mother countries. Newspapers appeared sporadically but became an essential, if ephemeral, part of the early literary culture. Frohnsdorff integrates the work of his predecessors like Frank Cundall, Douglas McMurtrie, Bradford Swan, and Roderick Cave. Yet Frohnsdorff's assiduity in pursuit of the origins of printing on the island has improved on their earlier results. He locates a proclamation from 1769, printed by a William Smith at his office in Kingstown. And two years earlier an act from the island's newly constituted assembly required that fugitive slaves should have their names published 'in the Public Gazette of this island.' Frohnsdorff is suitably skeptical, pending further evidence, of whether this gazette was just wishful thinking or an actual publication. But at the other end of his chronological span, he selects 1834 as the year in which slavery was abolished in the British colonies. The interval is marked by the careers of nine important printers in Saint Vincent whom Frohnsdorff chronicles,

some of whom were free colored men and several of whom employed former slaves after 1808.

The literary culture of Saint Vincent is hard to document from indigenous print records, so much having been destroyed by periodic hurricanes. But other sources exist such as Thomas Carlyle's tendentious *Life of John Sterling* (1851) or studies of the Scandinavian scholar Sir George Webbe Dasent, both of whom spent formative years on the island during Frohnsdorff's chosen period. Sterling's account of the 11 August 1831 hurricane is reported by Carlyle, and confirms other accounts by literate settlers of the panic they experienced as they scrambled to save their books from the rush of waters. Sterling wrote: 'No money would repay me for the loss of my books, of which a large proportion had been in my hands for so many years that they were like old and faithful friends, and of which many had been given me at different times by the persons in the world whom I most value.' Among these was an annotated copy of Coleridge's *The Friend* given to him by the poet. The public record office of the island has itself fought a valiant battle against such ravages, but as Frohnsdorff observes, many of the most significant documents in his study were found in other collections, and here the list of 256 early imprints represents much hard work, even if many of them are marked, "no copy located." The author's skills as a collector have also enabled him to draw significant discoveries from booksellers' catalogues, and if, as he admits, more work remains to be done on early printing in Saint Vincent, Frohnsdorff's book still constitutes the necessary platform from which all future scholarship must depart.

Eric W. Nye  
*University of Wyoming*



Amy Greenstadt. *Rape and the Rise of the Author: Gendering Intention in Early Modern England*. Aldershot: Ashgate Publishing, 2009. xiv, 187p. ISBN 9780754662747. \$99.95.

Bridging gender studies, book history and the history of authorship, Amy Greenstadt's book investigates the imagery of authorial vulnerability, specifically the analogies and resonances between the vulnerability of a published author's words and reputation, and a woman's vulnerability to rape.

Greenstadt explores this relationship with reference to four case studies: Sidney's *Old*

*Arcadia*, Shakespeare's *The Rape of Lucrece*, Milton's *Comus*, and Cavendish's *Assaulted and Pursued Chastity*. She argues that in these representations of sexually endangered women each writer 'dramatized their own efforts to embody their intentions in their texts.' (x)

The analysis is often sensitive and thought-provoking; yet although she ostensibly focuses on analogies between female chastity and authorial control of the published text, there is quickly a sense that something else is happening between the lines (hers and her examples). For instance, the ambivalent attitude to chastity in *Arcadia* problematizes her thesis at an early stage, partly because one key example involves a typically slippery Arcadian gender-confusion: a potential rape victim is a man, disguised as a woman, and referred to as 'she.'

The chapter on *The Rape of Lucrece* discusses Lucrece's body as a text upon which the crime against her has been written, to be 'published' by her death, and notes that the squabbles over Lucrece's corpse resonate with the vulnerability of the published text. But this is followed by a discussion of Shakespeare's dedication to the Earl of Southampton, which Greenstadt argues positions the text as something which 'mediates, but is not a necessary component of, the exchange of love between men' (81); she then ends the chapter with reference to *Venus and Adonis* – specifically Adonis' death 'in a manner suggesting forcible anal penetration' (81–2).

The chapter on *Comus* examines the relationship between the Lady's defence of her chastity and the Augustinian concept of the chaste will; but in discussing the Lady as a representation of Milton himself, Greenstadt begins from the premise that 'Milton's writings evoke rape as a threat haunting relationships between men' (82). In light of this, the dangers faced by *Arcadia's* men posing as women, and Shakespeare in his dedication to Southampton, begin to seem evocative not of the author as a vulnerable woman in a metaphorical sense, but as a man vulnerable to feminization as a result of his poetic activity. For Greenstadt, it seems, this fear should be considered in relation to fears of feminization inherent in the threat of male rape.

She finishes with Mary Cavendish's *Assaulted and Pursued Chastity*, in which the heroine departs startlingly from type and shoots her aggressor with a pistol. The adventures of Cavendish's gun-toting, cross-dressing heroine make Greenstadt's surprise choice of final text a fruitful one, throwing retro-

spective light on the fears and vulnerabilities laid out in previous chapters. Nevertheless, for Cavendish, herself a woman entering the public sphere, the vulnerability was reality not metaphor, so here as elsewhere the argument feels disconnected from the (admittedly intriguing) evidence provided.

One feels the lack of a concluding summary. Since the introduction focuses so heavily on analogies with female vulnerability to rape, but the case studies seem to conclude in each instance that male vulnerability is at least as important, it would have been helpful to have consolidated this argument and clarified its relationship to the initial thesis.

Overall the book makes some interesting points but feels, ultimately, unconvincing. This is a shame, because the issues discussed do have the potential to broaden our understanding of what it meant to feel vulnerable as an author – male or female – during the early-modern period.

Meraud Ferguson Hand  
Oxfordshire, UK



Cornel Dora, Hrsg. *Buchgestaltung: Ein interdisziplinäres Forum. Tagung der Internationalen Buchwissenschaftlichen Gesellschaft, St. Gallen 13.-14. Juni 2008*. Wiesbaden: Harrassowitz Verlag, 2009. (Buchwissenschaftliche Forschungen der Internationalen Buchwissenschaftlichen Gesellschaft; 9) 170[2]p. ISBN 9783447060066.

On looking closely at this volume, which is written in clear, jargon-free language, the word that comes most readily to my mind to characterise it is 'appropriate.' The venue for a meeting on forms of writing and book layout in St. Gallen is just that, as it has had a long association with book production, to which the editor alludes in his preface. The list of contents, but particularly its contributors, reveal the volume's main strength, the judicious mixture of academic students of typography and book design and practitioners in various areas of publishing. As a long-time admirer of Samuel Fischer's contribution to German publishing and literary history, the piece on his work made particularly interesting reading for me – giving much credit to the work of the Dutch-born typographer, Bram De Does. Fortunately the volume does not restrict itself to the big guns, but also draws attention to smaller, modern firms such as the Vexer Verlag of Josef Felix Müller and SchirmerGraf Verlag, which can and often do lead the way

in innovative design. Another contribution which I thoroughly enjoyed reading was Günter Häntzschel's piece on the relationship of the distribution of text and illustration in German literary anthologies of the 1870s and 1880s. It is far too easy to dismiss these and other volumes intended for the mass market as of little aesthetic interest, but Häntzschel succeeds admirably in showing us that we would be wrong to do so. I shall certainly look at any I pick up in the future with a more discerning, appreciative eye.

Another appropriate feature of the volume is the choice and disposition of the illustrations, whether of the look of various typefaces and their proportions or of the layout of exhibition objects. As one who has been involved in the preparation of several exhibitions, small and large, in his (earlier) professional life I shall, again thanks to this volume, look at the layout of exhibitions with a more critical eye. It is no doubt a sad fact of modern life, perhaps particularly among those of us who still regard the printed book as our main source of information, that we do not give nearly enough attention to the layout of text and illustration of what we read on the web, but here we must be grateful to Christoph Bläsi, for this, even without any reference to apocalyptic predictions of the death of the book, is something which will feature ever more largely in our daily life. At the risk of sounding precious, it is always a very great pleasure to read a volume which not only informs but also educates one, which, I remind myself, is both a feature of the BBC's founding purpose and one of its abiding strengths.

Another instance of the volume's pervasive appropriateness, is that it has been published to the usual high standard of Harrassowitz.

W.A. Kelly  
Edinburgh Napier University



William E. Loy, Alastair M. Johnston and Stephen O. Saxe, eds. *Nineteenth-century American Designers and Engravers of Type*. New Castle, DE: Oak Knoll Press, 2009. vi, 164p., ill., indices. ISBN 9781584562610. \$59.95 (hardcover).

"The craft of letter designers is one of wide influence, for upon them rests the responsibility of cultivating the public taste in the shape and form of letters."

William E. Loy

*Nineteenth-century American Designers and Engravers of Type* fills a gap on the American printing history reference shelf. Casual readers will appreciate the exuberant American type designs, and the revelatory language of specimen settings such as 'ROAMING AMAZONS Nomadic Habits Unenvied' and 'CALITHUMPIA BANGING SOCIETY.' The serious student of typography and nineteenth-century printing history will put the book to heavy use.

The heart of the book is the re-presentation of over two-dozen brisk professional biographies of what their author, William E. Loy, called *American Representatives of the Letter-Cutter's Art*. Loy's articles appeared during the years 1898–1900 in the printing trade journal *The Inland Printer*. Loy documented the vanishing and mostly untold history of what had become a specialized trade during a period of great technological change.

The editors, Alastair M. Johnston and Stephen O. Saxe, supplement Loy's original essays in significant ways: Johnston with a lively biography of the California-based Loy himself; and Saxe with a succinct introduction to late nineteenth-century printing and typefounding practices. Saxe neatly covers essential topics of the period: changes in type casting methods, standardization, consolidation of foundries, type nomenclature and the like. Additionally, Saxe mined on-line United States Patent Office records to correct and expand Loy's type attributions, and in addition offers tips on using the U.S. Patent Office database for research about type design patents.

William E. Loy's essays never appeared together in a single volume, and regrettably they lacked type illustrations when first published in *The Inland Printer*. In addition to reviving Loy's work, the great service of the editors of this volume is to include the visual materials necessary to understand the subject. Each of Loy's essays is followed here by the appropriate type specimens painstakingly culled from original foundry catalogs. Johnston and Saxe's work make it possible to credit specific typefaces and ornaments to individual designers.

What Saxe and Johnston have done by re-issuing Loy and adding these specimens is the equivalent of putting names to the unknown subjects of turn-of-the-century photographs. Typefaces of the period were not anonymous issues of corporate groups, the foundries, but were designed and engraved by individual, enterprising craftsmen. Naming gives new

meaning to the subject and opens many avenues for research.

Too many of the book's reproductions from scans of foundry catalogs are disappointingly grey in appearance. Overall, better production editing would have strengthened the visual coherence of materials which, while exceedingly rich are so various in kind as to present enormous challenges to the eye.

William E. Loy's explicit goal for his series of profiles was historic preservation. This twenty-first century reappearance of the material is offered in a similar spirit of reclamation. Johnston and Saxe take Loy much further, and the work will last longer.

Tracy Honn

Silver Buckle Press

University of Wisconsin-Madison Libraries



Claire Parfait, *The Publishing History of Uncle Tom's Cabin, 1852–2002*. Aldershot, UK: Ashgate Publishing, 2007. 269p., ill. ISBN 9780754655145. \$89.95.

The title of Claire Parfait's first book of scholarship makes no grand or overly ambitious claims, nor is it coy about the book's subject matter. By way of contrast, the title of Priscilla Coit Murphy's *What a Book Can Do: The Publication and Reception of Silent Spring* is both grand and coy; it is the subtitle that illuminates the subject matter, while the title proper hints at something much bigger and more abstract. Though both are publishing histories of game-changing books – and, with the publication of this review, they will have both been reviewed in the pages of *SHARP News* – only Parfait's book can claim to fully answer the question implicit in its title, in addition to reflecting the title's scope and character.

The title of Parfait's book is clear and to the point, and the same can be said for the contents page of this handsomely produced volume. The contents page of *The Publishing History of Uncle Tom's Cabin, 1852–2002*, reveals an organizational method that is so clear it can be comprehended at a glance. The book is organized chronologically, so that Chapter 1 is devoted to the progress of *Uncle Tom's Cabin* 'From Inception to Serialization,' Chapter 2 to the book contract, and Chapter 3 to promotion of the book. In Chapter 4 of Parfait's book, readers are finally treated to an account of the publishing history of '*Uncle Tom's Cabin: The Book, 1852–1853*,' while

the following chapter covers distribution and sales of the book in the early years following its publication. The final three chapters divide the publishing history of *Uncle Tom's Cabin* into three parts: 1863–1893, 1893–1930, and 1930–2002, though this last chapter could have been divided again (resulting in four chapters covering roughly 30 years apiece), as it covers both the 'prolonged eclipse' of *Uncle Tom's Cabin* from 1930–1959, followed by its 'renaissance' beginning in the 1960s.

The danger of such a clear method of organization is that it can inhibit productive insights that reach across time and space, since these would disrupt the neat chronology. In other words, it can result in a plod through history. This is not the case, however, as Parfait manages to jump between the past and the future (twice mentioning Harry Potter!) as each presents possibilities for further elucidation of the concepts under discussion. In fact, the reader is rarely left to his or her own devices – instead, it is clear the details of this book have been carefully selected based on their meaning-making potential, and the reader is consistently instructed in their significance.

Returning to Murphy's *What a Book Can Do: The Publication and Reception of Silent Spring*, she writes, 'If we do hear about "another" *Uncle Tom's Cabin* or *Jungle* or *Silent Spring* that speaks truth to power, it may be a fair signal that the book form is still valued and may yet survive' (198). As predictions about the future of the book go, this one seems quite reasonable, and since Parfait's book sheds some light on the production of *Uncle Tom's Cabin*, perhaps it also suggests some methods or circumstances that might result in the production of 'another' *Uncle Tom's Cabin*; according to Murphy, such an event would bode well for the future of the book. It is this thought that inspires this review's one criticism of Parfait's book: it is too restrained and cautious. It would have been a welcome addition to an otherwise outstanding and comprehensive book had Parfait allowed herself to range more widely and freely across the many possible implications suggested by her analysis. The specific implications being considered matter less than the simple fact that something is being considered, something much bigger and more abstract. The book is undoubtedly of great value to those scholars interested in Stowe, the literature and history of the period in which Stowe wrote, and perhaps also issues of race and female authorship in American history of almost



any period. However, its value to scholars of publishing history is more limited to those interested in nineteenth-century American publishing history.

Per Henningsgaard  
University of Wisconsin-Stevens Point



David L. Vander Meulen ed. *Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia*. Vol. 57, 2005-06. Charlottesville, NC: The University of Virginia Press, 2008. vi, 310p. ISBN 9780813926537. \$70.00.

*Studies in Bibliography*, Volume 57, includes eleven articles that have to do with bibliography, textual studies, and print culture. The most readable of those on bibliography is Paul Needham's 'Martin Boghardt: A Memoir.' Needham describes this late German scholar as 'one of the most wide-ranging and creative bibliographers of the post-World War II era' (39). He also explains, 'Boghardt was nothing if not a skeptic ... It must have been an attraction to him that bibliographical investigations – the best of them, that is – take nothing on faith, and pay no attention to the opinions of a socially constituted hierarchy. Verifiable evidence, and reasoning directly and explicitly tied to that evidence, are the only tools of the honest bibliographer' (41). The other bibliographical articles are 'Verses in Sermons Again: The Case of Cambridge, Jesus College, MS Q.A.13' by Ralph Hanna, 'Royal-Paper Copies of Aldine Editions, 1494–1550' by Conor Fahy, and 'The Shakespearean Pavier Quartos Revisited' by R. Carter Hailey.

The opening article is G. Thomas Tanselle's 'The Textual Criticism of Visual and Aural Works,' with his intent to 'begin to show how a framework might be formed for thinking about the textual histories of human creations in all media' (3). Tanselle himself covers what he calls 'Intangible Media' (3): verbal work, music, dance, film, video, digital art, drama and performance art – and 'Tangible Media' (19): painting, drawing, calligraphy, sculpture, craft, installation art, architecture, interior design, gardening, printmaking, photography, and book design. He concludes by stating that 'the primary issues' involved in the textual criticism and scholarly editing of works in all media are the same. 'Textual study in any field,' therefore, 'can benefit from being conducted with a knowledge of the questions

that have arisen, and the answers that have been offered, in other fields.' (37)

The other two articles that deal primarily with textual studies focus on changes made to a work by the author after publication. E. Derek Taylor's 'Mary Astell's Work toward a New Edition of *A Serious Proposal to the Ladies, Part II*' not only discusses the context for her changes, but also lists both the original text and that of her projected revised edition. In "'Telling It Unabridged': Graham Swift's Revision of *Waterland*," David Leon Higdon and Russell (Rusty) Reed argue that the author's changes to his novel 'were virtually accidental in origin but clearly are significant in effect since they reshape' the reader's perception of the principal character and his 'theory of history.' (298)

I have categorized three articles as contributions to print culture. Stephen Karian's 'Authors of the Mind: Some Notes on the QSUM Attribution Theory' describes the 'quantitative approach' (264) to establishing authorship demonstrated in *Analyzing for Authorship: A Guide to the Cusum Technique* (1996). His conclusion – that this approach does not prove authorship – reinforces his warning that all such mathematical methods should be viewed with skepticism. Jiaming Han's 'Henry Fielding in China' surveys 'the translations of Fielding's works into Chinese' and 'some notable studies' of this author by Chinese critics (233). It ignores, however, the versions of Fielding's works that the translators used, and it touches only lightly on the transformations undergone by these works when they are translated into another language and culture.

Perhaps the most contentious and most salutary article in the volume, is Thomas F. Bonnell's 'When Book History Neglects Bibliography: Trouble with the "Old Canon" in *The Reading Nation*.' Bonnell praises many aspects of William St Clair's *The Reading Nation in the Romantic Period* (2004). He deplores, however, the author's failure to take 'a close look at' (261) all the material artifacts that provided his data. 'Working toward a political economy of reading is a worthy endeavour. . . . But such work is apt to wander astray when the actual, physical reading materials have not been inspected.' (260) The careful study of artifacts should be the first and great commandment not only of historians of the book and reading but also of those who labour in all the areas represented in this volume of *Studies in Bibliography*.

Mary Jane Edwards  
Carleton University, Ottawa, Canada

## EXHIBITION REVIEWS

### Invention and Discovery: Printed Books from Fifteenth-Century Europe

The Bridwell Library, Southern Methodist University, Dallas, Texas  
1 February–3 May 2010

SMU's Bridwell Library probably does not come to mind as one of the great American repositories for incunables, but it should. Certainly, in simple numbers, SMU falls short of the 5,600 incunables at the Huntington and the Library of Congress, the 3,500 at Harvard and Yale, or even the 2,000 at the Morgan Library. But owning more than a thousand pre-1501 books puts the Bridwell Library into a very small group of institutions like Bryn Mawr, and the Newberry Library, that stand right below the giants, and when we take into account the fact that a disproportionate number of SMU's books reflect the university's roots in the church, we can understand the attraction for specialists in early printed books, particularly Bibles and devotional volumes, who would be hard pressed to find another library where they could see all seventeen incunabular editions of Augustine's *City of God* in one place.

How to exhibit these books offers something of a dilemma. Incunabulists often lament the fact that changes in religious sensibilities and educational practice have made the two most important categories of early printed books – religious and classical texts – increasingly alien to modern readers. One possibility, of course, is simply to comb the collection and pull out enough books that are famous or unusually rare to fill a viewing space. This could have been done at the Bridwell – SMU owns a Nuremberg Chronicle, for example, along with enough unique books like the c.1492 edition of Olivier Maillard's *Confessions* and the 1499 *Luzero de la vida cristiana* to give us a perfectly acceptable, and perfectly traditional, exhibition.

It is to the credit of Eric White, the curator, that the boring and predictable were firmly set aside in favor of an exhibition that 'highlights unique copy-specific characteristics that focus attention on the various ways in which Europeans in past centuries discovered the power and potential of Gutenberg's invention,' as the accompanying



... / 7  
 website (<http://smu.edu/bridwell/specialcollections/I&DIntro.htm>) puts it. This sounds a bit trendy, as focusing on the copy specific is all the rage now, but this exhibition shows what the current approach can do in the hands of a curator with scholarly acumen who knows his collection and is willing to put in the hard work it takes to make the individual book come alive. The section on the earliest German books, for example, shows Gutenberg and other pioneers struggling to gain control of the new medium, printing from metal slugs containing two lines of text rather than movable type (the Mainz *Catolicon*) and entering corrections by hand, one copy at a time (the 1462 Fust and Schoeffer Bible). The Bridwell copy of the 1463 *Summa Theologica* shows that some rubricators worked directly for the printer, while the 1470 *City of God* exemplifies a short-lived experiment in which hand-stamped woodblocks served as guides for white-vine illuminations. Other books show how hand-made objects like the book of hours evolved into printed equivalents, sometimes directly, as with the 1499 Paris Book of Hours, but sometimes in a more complicated way, as when the generic woodcut of a man and woman kneeling before St. Bridget of Sweden in the 1500 edition of her *Revelationes* is supplemented by the heraldry of the Swiss diplomat Peter Falck (1468–1519) and his wife Anna von Garmiswil, making a mass-produced book into an item of intense personal devotion for its owners.

Copy-specific information, as this exhibition shows, can also teach us a great deal about distribution and consumption as well as production. The 1479 Jenson Bible, for example, was printed in Italy by a French *émigré* who had been trained by German typographers; the Bridwell copy was decorated by a Netherlandish illuminator. The international nature of the early book trade is also confirmed by books like the 1476–77 Paris Bible, which entered the library of the Fairfax family of Steeton Castle in Yorkshire, reminding us that the early English book trade depended a great deal on French imports. The 1487 Hebrew Psalms, censored and ‘corrected’ throughout, is a valuable witness from the only safe haven for late fifteenth-century Hebrew printing – Naples. The table of contents in a now-fragmented *Sammelband* provides insight into the reading habits of the community associated with the Brethren of the Common Life that once owned it. And the 1477 Justinian law codex now in the Bridwell once belonged to

an owner whose interest in it is no mystery: Johann von Dalberg (1445–1503), the founder of the college of civil law at the University of Heidelberg. It is important to note, moreover, that these books contain a great deal to be discovered by modern scholars as well. The edition of the *Summa de vitis* printed by Michael Wenssler, for example, has traditionally been dated to about 1475, but the Bridwell copy was signed by its rubricator in 1473, which moves the date of publication back and suggests that this may have been the first rather than the second edition. Handwriting analysis in turn confirms that Jakob Louber, who recorded the donation of an *Imitatio Christi* by the printer and bookseller Adolf Rusch (fl. 1470–1489) to the Carthusian monastery in Basel, is the same librarian who processed the massive donation by Hilprand Brandenburg (1472–1514) to the Carthusian charterhouse in Buxheim some years later. And a comparison of the initial capital S in the 1499 *Luzero de la vida cristiana* mentioned above with large letters used in several other volumes suggests a new printer, Juan de Porras of Salamanca, for that book. Discoveries like these attest to the skills of the Bridwell Library staff and show that in hands of an inspired curator, an incunabula can become a ‘mirror of society,’ a reflection of religious, cultural, and social values as well as a link in the chain of printing history.

Craig Kallendorf  
 Texas A & M University

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### Comics in the Curriculum

Butler Library, Columbia University  
 New York, New York  
 1 February–31 May 2010

A few years ago, the rise of comic books for adults became a media trend; stories were written in a flurry as comics outsiders took hold of the idea that sophisticated sequential art was not an oxymoron, nor a synonym for smut. The perceived maturation of the form has created a new level of legitimacy for the medium and brought more comics, comix and graphic novels into library collections. Additionally, an increasing number of scholars have begun to examine the form and substance of comic books and graphic novels. Degree-granting programs devoted to the training of comic book artists have also become more popular and commonplace in the last decade.

As it seems that the acceptance and popularity of comic books and graphic novels is on a steep rise, one of the last frontiers left for exploration of comic books might be the university curriculum. Although there have been scholars of sequential art for quite some time, the adoption of comics as class material outside of comics-related courses has yet to be widely explored or adopted throughout a range of disciplines. The exhibition under review, *Comics in the Curriculum*, takes this step, showcasing eight different thematically arranged collections of comic works that could easily be brought to a variety of classrooms settings. Each of the eight panels is titled with a central theme – ‘Heroes and Anti-Heroes,’ ‘Race and Ethnicity,’ ‘Didacticism and Pedagogy,’ ‘Sexuality and Gender,’ ‘Perceptions of War,’ ‘Visual Rhetoric’ and ‘Society in Crisis.’ Curated by Karen Green, Ancient/Medieval Studies Librarian and Graphic Novel selector, the arrangement of the display echoes the format of the work it presents; each pane of the third floor Butler Library exhibition includes four illustrations that are arranged roughly similar to the panels of a comic book. As we view each case, the eye can wander from left to right, up and down, to read a story intersected by negative spaces that distinguish changes of time and each artist’s work.

Green is the author of the blog *Comic Adventures in Academia* on the Comixology website, and in her post about the display, ‘Exhibitionist,’ she described her idea to include a piece of traditional artwork with each theme that could be used as an entry point for faculty who might be more familiar with art history than comic books. The juxtaposition highlights similarities in reading visual materials as well as unified themes. For example, the ‘Perceptions of War’ area of the exhibit features an image of Picasso’s *Guernica* next to a page from *Two-Fisted Tales* – a comic created by Harvey Kurtzman and William Gaines (before *MAD Magazine*) that was critical of the Korean War and later came under scrutiny by the Senate Subcommittee on Juvenile Delinquency during the 1950s. Beneath this is *The Other Side*, a comic book about the Vietnam War from the perspective of both American and Viet Cong soldiers. The final illustration is from *Army @ Love*, a satirical comic work that Green describes as akin to *Dr. Strangelove*, in which the American army in Afghanistan hires a corporate marketing

guru to help them promote their wars, amidst overworked and overwhelmed soldiers.

Some of the cases include a plate describing the theme. The 'Didacticism and Pedagogy' plate reads: 'Art and literature have a long tradition of works created for the purpose of instruction, some more gracefully than others.' Surrounding this plate are images from Hogarth's *A Rake's Progress*, and pages from *Mary Worth, Understanding Comics*, and *Coming Home*. The latter is of particular interest due to the fact that this work is available as an ebook online (as published by the Department of Defense, no less, [https://www.militaryonesource.com/portals/0/aspx/material\\_getpdf.ashx?MaterialID=15821](https://www.militaryonesource.com/portals/0/aspx/material_getpdf.ashx?MaterialID=15821)). For all of the other works in the exhibition, if the item is part of the graphic novel collections at Columbia, the call number is listed on the description plate, so that students and faculty alike can go straight to the stacks for the item, a wonderful feature.

The question remains whether this exhibit, along with a wider acceptance of sequential art, will foster further inclusion of comics and graphic novels on course syllabi. Green's work at Columbia has certainly been inspiring – she has even succeeded in getting a few titles into the hands of medical students as part of their humanities requirements. *Comics in the Curriculum* should be seen as a strong catalyst for further conversation between librarians and educators about the possibilities of incorporating comic books and graphic novels into pedagogy.

Alycia Sellie  
Brooklyn College



**'Het is geen roman, 't is een  
aanklacht!': 150 jaar  
Max Havelaar  
['This isn't a novel, it's an  
Indictment!': 150 years of  
Max Havelaar]**

Bijzondere Collecties [Special Collections  
Department], University of Amsterdam  
Amsterdam, the Netherlands  
3 February–16 May 2010

It was on 15 May 1860 that Amsterdam publishing house De Ruyter brought out a book that would have unparalleled impact on Dutch history: *Max Havelaar, or the Coffee Auctions of the Dutch Trading Company*. Eduard Douwes Dekker, the author writing under

the pseudonym of Multatuli, had no literary motives when writing this novel; his aim was to influence public opinion with stinging political satire. Notwithstanding the book's astonishing literary quality, his sole goal was to expose the exploitation and injustice he had witnessed when employed as a civil servant working in the Dutch East Indies during the years from 1838 to 1856.

And influential he was. The powerful indictment against tyranny, which is the core message of the book, was widely read by the Dutch, who could no longer deny there was a great deal wrong in their colony. *Max Havelaar* consequently changed the course of the civil service and colonial politics in the Dutch East Indies and remains an ongoing force of influence on Dutch and international thinking about colonialism. But the book's influence did not end there. Multatuli's significance in the fight for just and free trade, and against oppression and tyranny everywhere, is as relevant today as it was back in the nineteenth century.

The political, social and literary importance of the book forms the canvas on which the exhibit is set. After being welcomed by sounds of chirping crickets and whistling birds, visitors stand eye to eye with a huge buffalo, on loan from the National Museum of Natural History, Naturalis, comparable to those that were used to work the rice fields (did the organizers even set climate control to emulate the temperatures of the Dutch East Indies?). The left wall is lined with images of the wealth and prosperity the Dutch enjoyed, accompanied by costumes and weapons, as if the organizers wanted to point out the administration's colonial abuse was carried out with technological, military and brute force means. The opposing side of the room makes a vivid contrast, showing clay pots and wicker baskets that represent the relative poverty of the indigenous population. Extra weight is given to this contrast when taking in the supplementary words circling the native scene: 17,000 islands (55 times the size of the Netherlands), 30 million inhabitants, exploitation, the Cultivation System (the lease-system that the Dutch implemented in the colony) and the quotation 'the cork on which the Netherlands floats.' Everything points to the same conclusion: the small country of the Netherlands systematically abused the Dutch East Indies.

Now that the background is set, the visitor enters the book and meets some of its main characters in the adjacent room. First we meet

Max Havelaar, the protagonist Multatuli based on himself, and his wife Tine. Next, Batavus Droogstoppel, the businessman who deals in coffee, representing the ignorance and greed of the Dutch. Next, minister Wawelaar, the preacher who believes the original inhabitants of the Dutch East Indies are primitive and should be converted to Christianity to keep them docile. A handful of original booklets, for religious and educational purposes are exhibited, which show Wawelaar's ideas indeed took root. In addition, we meet some men in positions of power, like the governor-general, controller Verbrugge and the native regent of the region, Karta Natta Negara, who all either actively take part in the system of abuse or are negligent to the point of co-responsibility by not doing anything to stop the atrocities. A commanding presence in the exhibit, are the white, life-size jute dolls of the main characters in the center of the room, surrounded by black, smaller wooden wayang dolls that represent the native victims. Each of the latter has a name tag, stating what was taken from them: a buffalo, a chicken, a horse or a sum of money.

Following this, the visitor walks towards the original novel, the centerpiece in a room that can best be described as depicting 'the tree of influence' that grew from it. Drawn on the floor, sprouting from the novel, branches guide the visitor to original magazine reviews, some of the many translations of the book, the Multatuli Society, a musical based on the book that is shown on a screen, a section called 'inspiration' with writers such as Hella Haasse, E. du Perron and Pramoedya Ananta Toer, a section called 'unfair trade' that mentions the current oil business and jeans trade with a reference to the movie *China Blue* (that is also shown on screen) and a large section with fair trade products, which all bear the Max Havelaar Seal of Approval. This part of the exhibit makes the influence of the book visible and tangible, instilling an overwhelming sense of humility.

To demonstrate that Multatuli's indictment is still a relevant theme, the final section of the exhibition is the Max Havelaar Academy. Here, four interns have their desks set up and are working on various projects to 'translate' the book into twenty-first century media. The room is adorned with pictures made in 2009 by photographer Vincent Mentzel. These pictures depict the current status of the region the author lived in. They show a great deal of poverty, a contemporary reminder of the devastating effects of Dutch colonialism.

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Visitors are invited to sign a petition on the ten-meter-long back wall of the exhibition, in order to sway the University of Amsterdam board to provide fair trade products in their canteens.

*This isn't a novel, it's an Indictment!* takes visitors on a tour across the world and across time, from the contents of a nineteenth-century book to real life, modern-day injustice. The organizers have provided a stunning and humbling experience, with continued relevance. It attests to the authority and tragedy of a well-written book.

Arnold Lubbers  
University of Amsterdam

## CONFERENCE REVIEW

### The Future of Reading

Rochester Institute of Technology  
Rochester, New York, USA  
9–12 June 2010

June 2010 saw the first symposium organized by the Rochester Institute of Technology's School of Print Media and Cary Graphic Arts Press. It was an incredibly rich experience, with speakers from many fields: authors, literary scholars, publishing executives, type designers, e-book developers, linguists, librarians, digitization specialists and even a neurologist who studies the role of vision in reading.

Presentations were organized around three themes: Reading and Writing, Media and Technology, and Science and the Art of Literacy. There were so many excellent and insightful presentations I can't possibly recount them all, so I'll try to trace some connections among those that made the strongest impression on me.

N. Katherine Hayles of Duke University spoke about the distinction between the 'close' reading of literary scholarship and the 'hyper' reading of the Internet, characterized by scanning for keywords and moving quickly to new pages. The new prevalence of hyper-reading raises concern in many quarters. There is increasing evidence that retention is lower, because the reader's short term memory is partly occupied with website navigation instead of being wholly focused on the text.

At the same time, systematic scanning for interesting content as a reading mode has a strong precedent in humanities scholarship:

it is precisely the technique a researcher visiting a distant archive must exercise, to review a large collection in limited time. Educators might do better, Hayles suggested, to prepare students to perform both types of reading effectively, and to know when each should be employed.

Richard Lanham (Emeritus, UCLA) provided an ironic counterpoint to Hayles. Lanham contends that the terrible verbosity of most academic and professional writing forces students to scan their assignments, instead of reading them closely. He demonstrated this by walking the audience through revisions of several typical textbook passages, reducing word counts from 50 to 70 percent while retaining all the meaning and improving clarity.

Denis Pelli (Psychology and Neural Science, NYU) explored reading's perceptual elements. Traditionally, the visual act of reading was understood as the eye moving smoothly across the line of text. Vision researchers now know from numerous eye tracking experiments that the eye skips across the visual field about 4 times per second, taking in a group of characters each time. The size of an individual's visual span and rate of eye movement are two determinants of reading speed (the third being 'crowding' or how much distracting detail is nearby.) It strikes me that the former understanding of the eye moving smoothly and consistently through text is somewhat analogous to how close reading is conceived, while the observable 'eye skipping' phenomenon resembles hyper reading. Whether this is meaningful or coincidental, I can't say, but it has made me more curious about the cognitive processes involved in deep, thoughtful reading.

Johanna Drucker (Information Studies, UCLA) and Amit Ray (English, RIT) offered compelling visions of reading as a creative and social act. Drucker challenged a magazine editor who seemed to imply that the 'consumption' of text is reading's *raison d'être*. She gave the example of observing students in her (rare books) reading room, working with primary sources, reference materials, the online catalog, and the notes for their paper all at the same time. Are they distracted, or deeply engaged? Drucker would say the latter, and that such an experience of 'consumption and production' is, or has the potential to be, profoundly creative.

Amit Ray followed with a discussion of *Wikipedia*. 'The website professors love to hate, and hate to love!' He suggested that *Wikipedia* – and similar sites where content

is produced collaboratively – are much like open-source programming, a movement whose success was astonishing to traditional software developers used to hierarchical, top-down project management. Yet open-source development has given the world Linux, OpenOffice, MySQL, and Firefox, to name just a few – all created by collaborators scattered across the globe.

This 'distributed creation' model challenges the prevailing notion of the author (or artist) as a solitary genius channeling unique insights into the world. Creativity may also take the form of collaborative work where an individual takes multiple roles (author, editor, reviewer, reader) and numerous persons serve in each role. Digital technology facilitates the process greatly. (But is it essential? I would say no: simply consider the collaborative effort of the 47 scholars who produced the King James Bible.)

Turning to the world of publishing, the word 'curatorship' could summarize the perspectives of the three publishing executives who took part in the symposium. Chris Anderson, editor of *Wired*, asserted that successful magazines offer the reader a coherent, engrossing experience, despite the content being divided into many discrete units. Jane Friedman, former CEO of HarperCollins, now co-founder of an e-book publisher, spoke passionately about preserving the immersive nature of reading in the digital environment. Molly Barton, director of business development at Penguin, spoke about the publisher's role in bringing worthwhile ideas to the attention of the public. All three had a keen awareness of the role that publishers have in selecting and nurturing writers, presenting their work to the world, and ensuring that works of enduring value continue to be part of the cultural conversation.

RIT has my thanks for organizing such a valuable meeting of minds. If similar meetings are planned for the future, I will certainly hope to be there.

Ruth Ann Jones  
Michigan State University Libraries

**CALLS FOR PAPERS**

**The King James Bible and its Cultural Afterlife**

The Ohio State University  
5-7 May 2011

The Ohio State University, Columbus, Ohio, will host an international conference in 2011 celebrating the 400<sup>th</sup> anniversary of the publication of the King James (or Authorized) Version of the Bible. The conference will focus on the making of the KJV in the context of Reformation Bible translation and printing as well as on the KJV's long literary and cultural influence from Milton and Bunyan to Faulkner, Woolf, and Toni Morrison. Events will include plenary lectures and discussions, scholarly panels, and readings by contemporary writers. An accompanying exhibit will be mounted by the Rare Books and Manuscripts Library.

Unlike traditional conference panels in which each participant delivers his or her entire paper at the conference, these seminars will focus on guided roundtable discussions of the issues raised in a group of 8-12 position papers. To that end, participants must submit materials well in advance of the conference, so seminar leaders can read them, formulate discussion questions, and circulate the papers and questions to participants. Individual seminar leaders will determine more precise schedules and seminar requirements, once enrollments have been reviewed and approved.

Possible seminar topics include (but are not limited to) the Bible and particular

authors/works (Milton, Melville, Morrison, et al.), the Bible and periods or genres (e.g., Reformation, 19<sup>th</sup> century, African-American Lit, postcolonial studies), the Bible and narrative/poetic style, biblical allusion, and the Bible in popular culture (film, graphic versions, music).

Please submit questions or project titles & statements of interest to [kjvconference@osu.edu](mailto:kjvconference@osu.edu) by 1 July 2010.

Contact: [kjvconference@osu.edu](mailto:kjvconference@osu.edu), see also <<http://kingjamesbible.osu.edu>>



**Why Books?**

Harvard University  
28-29 October 2010

*Why Books?* will bring together speakers from a variety of disciplines—from literature and history to sociology and computer science—to probe the form and function of the book in a rapidly changing media ecology. Although cultural commentators today speak of ‘the book’ as if it were a well-defined term, its boundaries have been and remain shifting and porous; therefore, one aim of this conference is to expose the complexities and internal contradictions of the ‘before’ against which the digital-era ‘after’ is defined.

In order to look forward to the future(s) of the book, the conference will open with a dialogue on the public-policy implications of new media forms, looking in particular at Harvard’s own response to current technological, legal, and commercial developments. The three panels that follow will explore some of the major functions that we identify with books today: production and diffusion (of

texts and images, of knowledge and information); storage and retrieval (of widely varying content in different media and genres); and reception and use (including, but by no means limited to, reading).

The Friday conference, which will take place in the Radcliffe Gymnasium, will be preceded by a series of Thursday afternoon workshops, which will take speakers and preregistered participants on ‘site visits’ to various local institutions, including a printing press, a conservation lab, a digital humanities center, and special collections of books and manuscripts. Several exhibitions will coincide with the conference, as well.

Further information will be posted at <[http://www.radcliffe.edu/events/calendar\\_2010books.aspx](http://www.radcliffe.edu/events/calendar_2010books.aspx)> as the date of the conference nears. You may also write to <[humanities@radcliffe.edu](mailto:humanities@radcliffe.edu)> with specific questions.

This event is free and open to the public. Registration is required and opens in September.



**The Society for Textual Scholarship Sixteenth Biennial International Interdisciplinary Conference**

Penn State University  
16-18 March 2011

After many years of successful meetings in New York City, the Society for Textual Scholarship is inaugurating a new venue for its biennial conference: Penn State University in State College, Pennsylvania. This new

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venue will accommodate the STS in a state of the art conference center with up-to-date technology support and other amenities, which will in turn facilitate the introduction of several new session formats. The new formats, new venue, and stellar line-up of confirmed keynote speakers (Morris Eaves, Lisa Gitelman, Will Noel and David Stork) – addressing textual and media scholarship and theory, conservation and archival practices, and relevant aspects of computer science – promises to make the 2011 conference an especially invigorating and important one for the STS.

Deadline for Proposals: 31 October 2010. Inquiries and proposals should be submitted electronically, as plain text, to Professor Matthew Kirschenbaum at: <mkirschenbaum@gmail.com>

All participants in the STS 2011 conference must be members of STS.

## NEW BIBLIOGRAPHER

Hello from SHARP's new bibliographer! The Autumn issue of *SHARP News* will be my first: as I look back over previous bibliographies and start to trawl the catalogues, the job is already turning out to be an interesting – and productive – way to broaden my own knowledge about what's out there in book history and related scholarship. I hope to be able to do the same for SHARP's members, as my predecessor has done with such meticulous care.

My professional background is a combination of early-modern book history and reference publishing: before leaving full-time employment to look after our twin baby boys I was a bibliographer at the *Oxford English Dictionary* for eight years – specializing in late-medieval and early-modern material – having previously completed a doctorate focussing on the London book trade and the 'prehistory' of copyright.

I'm very much looking forward to making a contribution to SHARP, and also to the launch of the new website, which looks like it's going to bring opportunities for making the quarterly bibliographies accessible online in some form.

Suggestions for additions to the bibliographies or for bibliographically-inclined website features will always be very welcome; you can contact me by email on <bibliographer@sharpweb.org>

Meraud Ferguson Hand  
Oxfordshire, UK

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