Spring 2011

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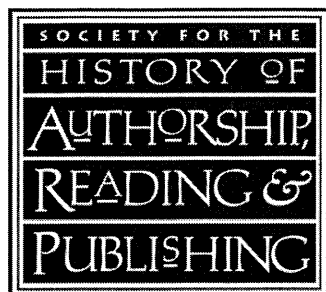
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SHARPNEWS

Volume 20, Number 2

Spring 2011

CONFERENCE REVIEWS

Texts and Literacy in the Digital Age: Assessing the future of scholarly communication

National Library of the Netherlands,
The Hague
16–17 December 2010

Texts and Literacy in the Digital Age was jointly organised by LIBER (Ligue des Bibliothèques Européennes de Recherche), the Department of Book and Digital Media Studies at Leiden University, the Dr. P.A. Tiele-Stichting for book studies, and the Koninklijke Bibliotheek (National Library of the Netherlands). It brought together a variety of scholars from several countries and disciplines, centred around one topic: how do we assess – and perhaps influence – our writing and reading strategies in the digital age? Adriaan van der Weel of Leiden University in his introductory speech stressed the urgency of the conference's topic: changes in literacy are so large that they are rendered all but invisible. The impact of the networked computer will be greater than Gutenberg's invention and therefore researchers need to be on top of the transformations we are witnessing today. The conference was set up so as to leave much room for discussion and informal contact, facilitating opportunities for future cooperation.

In the first panel, two opposing takes on text were presented by Tony Hirst (UK) and Panayiota Kendeou (Cyprus). Hirst discussed the possibilities of granular academic publishing, whereas Kendeou stressed the importance of well-constructed long-form texts written by experts in changing incorrect (scientific) beliefs. The discussion after this panel focused on the middle ground: finding 'correct' information online. Can the crowds be as valuable as experts? How will students discern valuable information? In other panels too, questions arose concerning the perspec-

tive on the developments: which should be seen as opportunities and which as threats? Although the advantages of the digital medium are recognised, notions were regularly sounded about the danger of surpassing the importance of the print medium altogether.

In STM publishing, the digital has been embraced more easily because of the factual nature of the information and therefore we were given insights into new forms of publishing in the sciences. Data and ontologies in which that data is represented are taking up an important role. Stefan Gradman and Jan Velterop showed how networks and nano-publications might change the way in which information is disseminated and absorbed, extracting data automatically from articles. Unambiguous concepts are crucial in this type of information extraction and therefore the question arose whether such publishing is feasible for the humanities, as concepts are often much less clearly defined. Moreover, in humanities publishing, ambiguity is not merely a disadvantage: interpretation is key and offers several different perspectives. The shift in focus from the product to the process, however, is a notion that has permeated the humanities as well: Peter Verhaar (Leiden University), for instance, showed several examples of enhanced publications in the humanities, where the research data is available through the article itself.

As can be derived from the description of the first panel, the exploration of the digital was balanced with (re)takes on print publishing. Anne Mangen (University of Stavanger, Norway) brought to the audience's attention the cognitive significance of tactile aspects of reading and the advantages of paper in embodied, multisensory reading. She argues that cognition is a form of embodied action and we should not separate the two. Through empirical and interdisciplinary research she hopes to give more insight into this not yet researched area.

Ray Siemens concluded the conference with a fiery plea: (humanities) researchers should take an active approach and take control. Instead of lamenting losses it is time to act and

make positive interventions ourselves in a pragmatic, task-oriented, team-based way. This pragmatic approach was also demonstrated during the preconference day on the 15th of December: *Research Foundations for Understanding Books and Reading in the Digital Age: Textual Methodologies and Exemplars*, organised jointly with Siemens' INKE (Implementing New Knowledge Environments) team. Several members of the INKE team from all disciplines presented reports on their progress and insights. Others presented projects in various disciplines related to the INKE team's pillars: textual studies, user experience, interface design, and information management. Adriaan van der Weel concluded this preconference day in asserting that we may not be able to reach a full understanding of books and reading in the digital age any time soon, but that we can try and formulate the right questions.

Corina Koolen
Leiden University, the Netherlands

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Book Destruction
16 April 2011
University of London

The *Book Destruction* conference was hosted by the Institute of English Studies of the University of London. The organizers of the conference, Gill Partington and Adam Smyth (Birkbeck College, London),

SHARP NEWS

ANNOUNCEMENTS

The Museum Meermanno in The Hague

Museum Meermanno is the oldest surviving book museum in the world. The museum's collection is international in scope, with mediaeval manuscripts, incunabula, old prints, and outstanding modern books, together giving a picture of the history of the book in the Western world. It has therefore been decided to collaborate more closely with foreign museums, universities, and other institutions in the future.

Ever since books were first created, they have been collected. The most common form of collection is a library. Some libraries have existed for centuries, such as the one in St Gall or Sankt Gallen, the Vatican Library, and those attached to various universities. But book museums are rare. The primary focus here is not on the books' content but on their design, script or font, the materials of which they are made and other physical aspects: in short, the emphasis is on written and printed books from the past and present day as artefacts.

Museum Meermanno occupies what was once the residence of Baron van Westreenen. On his death, he left his house and collections to the state, to be converted into a museum. After several stages of renovation, the museum was ready to open to the public in 1852. As a typical nineteenth-century collector, Van Westreenen was not only interested in old manuscripts and early printed works, but also in objects from ancient cultures. Thanks to the strict conditions laid down in the Baron's will, this nineteenth-century museum ensemble has remained intact in its entirety. From an international perspective, it is this preservation, along with the contemporary interior and the magnificent building itself, with its eighteenth- and nineteenth-century elements, that gives Museum Meermanno its unique character. For more information or photographs, please contact:

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FELLOWSHIPS

Munby Fellowship in Bibliography 2012–2013

The Syndics of Cambridge University Library invite applications for the Munby Fellowship in Bibliography. The period of tenure will be the academic year from 1 October 2012–30 September 2013. The Munby Fellow will be free to pursue bibliographical research of his/her own choosing. It is, however, expected that the research will be based, at least in part, directly or indirectly on the collections of the University and colleges of Cambridge and be of benefit to scholars using them. The Fellowship will be tenable in the University Library, but the Fellow will have no departmental or other staff duties and responsibilities. The Fellowship is open to graduates in any discipline of any university and nationality. Preference will be given to scholars at post-doctoral or an equivalent level. The University of Cambridge is committed to equality of opportunity. The stipend is £25,854. A non-stipendiary Research or Visiting Fellowship at Darwin College will normally be available to the successful candidate, if not already a Fellow of a Cambridge college. The deadline is **31 October 2011**. An election will be made in early January.

Further particulars are available from:
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Postdoctoral Position, University of Indiana

The English Department in the School of Liberal Arts at Indiana University-Purdue University Indianapolis seeks to fill a research associate position in Shakespeare Studies, beginning in August 2011 (with a one-year contract, renewable up to four years). The research associate will join a

New Years Honours

Print Culture specialist **Keith Maslen** [M Litt, D Litt (Oxford), MA (Cambridge), MA, Dipl Hons (University of New Zealand), ATCL] received the **Order of New Zealand Merit** (ONZM) in the 2011 Queen's Honours List. He tells us a little bit about his long, distinguished career:

"My first scholarly publication appeared in *The Library* exactly 60 years ago. I solved problems to do with the printing of early editions of a childhood favourite, Defoe's *Robinson Crusoe*. Since then I have published over 100 assorted scholarly books and articles, plus numerous conference papers and of course reviews – an essential scholarly function. In intervals from the many tasks associated with university teaching, years passed while I studied the output of two major eighteenth-century London printers, who between them produced many of the works still read today, as well as much lost to sight. Finally my study of the Bowyer Press, based on the firm's business papers, came out in 1991, while my *Samuel Richardson of London, Printer*, published by the University of Otago English Department, appeared in 2001. Inquiries about these investigations still come my way, and John Lancaster is rechecking the Bowyer material against the latest online databases with the hope of making it available on the web. Also, in recent years, faced with the paucity of local research and thankful for the nearer availability of materials, I have worked on New Zealand topics, such as Wise's *Directories*, New Zealand music sellers, and various Dunedin printers. As one of its editors I had much to do with the trail-blazing *Book & Print in New Zealand: A Guide to Print Culture in Aotearoa*, 1997.

From 1961, the better to equip myself for the study of printing and publishing in the hand-press era (say 1450–1850 and beyond), I ran a printing workshop *cum* museum called the Bibliography Room. There, generations of students and authors learned how their words could be multiplied in the medium of print. There too, with encouragement by Dunedin printers, I printed works by New Zealand poets, including Hone Tuwhare's *Come Rain Hail* and James K. Baxter's *Jerusalem Sonnets*. This press, renamed as the Otakou Press, still flourishes in the University of Otago Library.

One of my latest publications in 2010 was a little biography of the Coull brothers, early Dunedin printers, who lie behind the Whitcoulls name. This came out in the *Oxford Companion to the Book*, a work with articles on every conceivable aspect of print and manuscript culture as well as entries on past students of such matters. As if to emphasise that scholars working in their own private studies form part of a ghostly company spanning the centuries and the globe, there stands an entry about me with the not too subtle reminder '1926–'. I also look to the rising generation, for instance, by advising on their work in progress. In recent years this has been easier to do because colleagues at the University of Otago English Department continue to welcome me as an Honorary Fellow."

Congratulations, Keith!

Conference Reviews Cont.

put together an astounding interdisciplinary program that ranged chronically from book and manuscript destruction in the Early Modern period to twenty-first-century book re-use as book art.

The first session was dedicated to book burning/obliterating. Katherine Inglis (Birkbeck) presented the multi-faceted motivations for book burning in the two nineteenth-century novels *Confessions of a Justified Sinner* and *Romola*. Gill Partington spoke about the novel *Fahrenheit 451* and its 1966 film version. With excerpts from the film, she discussed the antagonism shown between new media and books, interpreting François Truffaut's movie as a "polemic against the corrosive element of audio-visual media." Whereas the first two papers dealt with fictitious accounts of book burning, Rebecca Knuth's paper on 'Book Destruction and Contemporary War' presented disconcerting data about book destruction through bombings in World War II and other more recent wars. Knuth's analysis of library bombings once more underlined the political dimension of the book as a symbol of national culture.

The session 'Cutting/Tearing' offered a colorful mosaic of approaches. Gabriel Egan (Loughborough) presented humorous excerpts of the episode 'The Missing Page' (1960) from the television show *Hancock's Half Hour*, discussing the significance of Hancock's disrespectful use of books (as a footstool, for instance). A paper on German

anti-authoritarian children's books of the 1970s by Corinna Norrick (Mainz) followed; here, object books for children encouraged their own creative destruction in an effort to deconstruct the aura of the traditional 'good book' for children. Lucy Razzall (Cambridge) took the audience back to the Early Modern period, where manuscripts and early printed books alike were endangered; luxuriously bound books were especially at risk, since their protective binding ironically often provoked their destruction. They were violently 'unclothed' in order to extract precious stones and other costly binding materials. Adam Smyth's paper, 'Cutting up Bibles at Little Gidding,' was devoted to a form of religiously motivated book destruction. In so-called 'harmony production,' cuttings of Bible verses from the four Gospels were rearranged to form a single Gospel; illustrations from a variety of religious texts were cut out and manipulated in order to achieve a completely new result.

The session 'Recycling/Reuse' began with presentations by two book artists: Ross Birrell (Glasgow) and Nicola Dale (Manchester). Birrell's projects include a burning of Kafka and tossing certain well-chosen books into water, e.g. *The Collected Writings of Marx and Engels*, which were thrown into the river Neva from a St. Petersburg bridge by an envoy. Nicola Dale often recycles books, as in her project 'Down,' in which she cut up ordinance survey maps to make thousands of paper feathers for an installation (cf. 'The Making of Down' on YouTube). The exhibition of book art by Dale and Birrell at Senate House for the conference attendees was a special treat. Harriet Phillips' (Oxford) paper dealt with broadsides as a "disposable pleasure," discussing some of the uses that broadsides were put to after their content was no longer interesting to the contemporary reader.

The final session of the day dealt with digitizing/archiving. Bonnie Mak (Champaign, IL) provoked a lively discussion with her criticism of (often incomplete) digitalized books that are made available online. Brooke Palmieri (Oxford) followed with the mistreatment of books in libraries due to faulty archiving and cataloguing – when a particular copy of a book can no longer be found in the catalogues, it is, for all extents and purposes, erased from the memory of society.

The highlight of the day was the keynote by the renowned book and reading expert Kate Flint (Rutgers), who discussed the aes-

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thetics of book destruction. She explained that book art using the modern, industrialized book is less an act of destruction than a "transformation of a cultural commodity into a unique piece" of art, emphasizing the overproduction that we have on the modern book market. Flint gave countless examples of creative book destruction, proving that the possibilities of book art are endless with illustrations from, among others, Paul Octavius, Jim Rosenow, and Brian Dettmer. An example by digital artist Michael Tompert – titled 'Book Burning' – is in fact a burnt iPad. This example in particular brought the conference theme of book destruction full circle, proving that from the Early Modern Age to the present, forms of book destruction were certain to inspire and scare readers all over the world.

The conference proved that there are dozens of possible approaches to books and their destruction, and the conference organizers did well in realizing that this topic deserves more attention than it has received so far, in book studies and elsewhere.

Corinna Norrick
London

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SHARP Brisbane
28-30 April 2011

It would not be true to say that the best thing about this conference was the printed program, but its closeness to the dimensions and the distinctive (white and orange) design of a famous paperback series of the mid-1930s which will – and did – remain nameless was the topic of most registration conversations in the sandstone cloisters of the University of Queensland. As a local and an alumnus, I felt I could take some credit for the elegant cloisters, but none for the program, which was entirely the responsibility of one of the convenors, Nathan Garvey, a fact which his co-convenor David Carter hastened to put on the public record.

'The Long Twentieth Century' is one of the more capacious SHARP themes of recent years, and it attracted some 85 delegates from Denmark, Germany, Sweden, Britain, North America, Singapore, South Africa, New Zealand and the rest of Australia. While the emphasis tended to fall, as expected, on the more recent decades, there were more

than enough papers dealing with the early to mid-century to justify the designation, and to satisfy those who weary of the digital and yearn for the codex. Indeed, the two keynote papers, by James English (University of Pennsylvania) on 'Literary Studies and Sociological Method' on the first day, and Simone Murray (Monash) on 'The Transmedial Author and the Contemporary Adaptation Industry' on the second, might seem obliquely to have reflected that dual focus; though both papers also, and more importantly, underwrote a shift, noticeable across the program as a whole, towards the analysis of institutional frameworks for writing and reading and away from textual analysis. Papers on publishers, media companies, multinational corporations, libraries, state censorship, education and journalism enjoyed a comfortable majority.

The track I followed, partly by necessity, through the three parallel strands led me through the Raffles Library in pre-War Singapore, the trenches of the Great War, where three very different men read and wrote their way through – or not quite through – the horrors of the Western Front, thence to the structural imponderables of the contemporary book trade, the network of relations around the production of 'bestsellers', and the changing character of educational textbook publishing. Every session generated lively and lengthy discussion, and it was pleasing to see good numbers of postgraduates and members of the general public, both at the opening reception at the State Library, where delegates were invited to thumb their noses at the river that so recently inundated large parts of the city, and in the general sessions on the following two days. These last were all held in 'Forgan Smith', one of the original University buildings, named after a memorably authoritarian Labor premier of the interwar years, whose nickname 'Foregone' referred to the kinds of conclusions that emerged from his Cabinet deliberations. Nothing could resemble the SHARP sessions less.

Patrick Buckridge
Griffith University, Brisbane

Jonathan Allison, ed. *Bound for the 1890s: Essays on Writing and Publishing in Honor of James G. Nelson*. High Wycombe, UK: Rivendale Press, 2006. 203p. ISBN 1904201075. £30.00/ US$55.00

This little book with golden endpapers fairly shimmers with possibility, as its eight essays, foreword by G. Thomas Tanselle, and afterword by its honoree combine to open new windows of interpretation on the complicated publishing world of the 1890s in Britain. The volume stems from lectures in a 2004 symposium honoring this collector-scholar renowned for his definitive scholarship on avant-garde writers, artists of the 1890s, and the publishers who dared to print them.

Nelson's collection grew from his work on three seminal books documenting the careers of three British publishing firms: the Bodley Head (John Lane), Elkin Mathews, and Leonard Charles Smithers. Besides helping reinterpret and complicate our understanding of a fraught and creative decade that concluded with the Oscar Wilde debacle, these essays are personal tributes by people profoundly affected by Nelson's generous scholarship. G. Thomas Tanselle's foreword details how he and Nelson enabled each other's bibliomania over 45 years, thereby creating collections that could talk to each other.

The essay by Mark Samuels Lasner offers us the full text of a remarkable document for future scholarship: Ethel Colburn Mayne's "Reminiscences of Henry Harland." The original comes from Lasner's personal collection – the Harland archives, formed by Donald A. Roberts in 1992. Mayne served as a substitute for Ella D'Arcy for six months as a sub-editor on the *The Yellow Book* as edited by Harland, and penned this memoir of the complicated man who later had success as a novelist.

Nicholas Frankel's essay on Oscar Wilde's use of the typewriter (human female and/or machine) further delineates just how forward-thinking was the author of *De Profundis*. Wilde's classic epistle addressed to his feckless lover, Lord Alfred Douglas (and to the larger world), has a tangled textual history. Wilde's careful instructions on its production as a typewritten document show his concern for what Friedrich Kittler calls "the transposition

of media" – with Frankel suggesting that Wilde felt the typewritten version was a truer rendition of his meaning than the more physical handwritten manuscript on prison paper (30). By being typed, the text had been redeemed, like Wilde, or in Frankel's term, borrowed from Jay David Bolter and Michael Grusin, "remediated" (32). Frankel argues that typing the letter in the same manner as was done for Wilde's plays moved it into the formal catalog of his work. It had been authenticated by transposition into a different medium.

Margaret D. Stetz's essay on literary responses to Wilde's trials reveals the reverberations of Wilde's 1895 sentence among those of his sympathizers who could not flee to Europe. It has been largely assumed that the symbolist poets, essayists on aesthetic subjects, writers of experimental fiction, and feminists identified as 'New Women' left behind were silenced by fear. Stetz's essay demonstrates there was quiet and firm dissent, despite Aubrey Beardsley being fired from *The Yellow Book*. She shows that avant-garde authors turned to other outlets for their coded and covert expressions of outrage and support. Much of this was accomplished through classic Victorian subterfuge: "saying nothing openly, they were permitted to hint as much as they liked" (51). Interestingly, Ella D'Arcy's short story, "The Death Mask," appearing halfway through Wilde's imprisonment, can be read "as a plea for a more tolerant, less morally censorious way for the public to regard Wilde's case" (53).

Linda K. Hughes continues the challenge to accepted Wildean reactions in her essay on W. E. Henley, who has been termed by Murray Pittock, a "counter-decadent" for his editing of the *Scots Observer* (69). In Hughes' words, Henley "laid the groundwork for sending" Wilde to jail (65). Nonetheless, she points out that Henley published women poets, even while saying women could never be true poets on a par with men, and he ran fashion columns (written by women but unsigned) that were progressive in gender politics. "I propose that we recall him as an 'imperialist aesthete' and a 'progressive misogynist'" (69).

Philip K. Cohen's essay on Richard Le Gallienne's single volume, *The Book-Bills of Narcissus*, addresses the related 1890s phenomena of bibliomania and the limited edition, tracing the growing awareness of the book as a physical object. Its concluding descriptive bibliography serves as a model for students to emulate.

Steven Halliwell delineates another publisher-author relationship in his essay, "Copyright and Pamphlet Printings: William Watson's Relationship with John Lane." The John Lane shown here is smitten with a belief in Watson's talent and bends over backwards to assist the career of an ungrateful wretch. Their complicated dance is portrayed in the checklist appended – yet another teaching tool.

Linda Gertner Zatlin's magisterial essay, "Aubrey Beardsley and the Shaping of Art Nouveau," traces the effect of Japanese art on late-Victorian Britain. Beardsley's meteoric, if short, career of six years (he died at age 25) is the backdrop for Zatlin's explanation of how the *Japonisme* fad affected British culture without penetrating its imperialistic arrogance.

Jonathan Allison, the volume's editor and introducer, modestly places his essay on W. B. Yeats at the end of the book. "Constructing the Early Yeats: Modernist Revisions of *Poems* (1895)" demonstrates just how Yeats was able to shed "the embroidered coat of the Victorian Bard" and rise "from his yellow satin sofa" to be "at the dynamic center of an electric machine, like some Futurist poet in a racing car" (178). Allison believes that this revising exemplifies Yeats' quarrel with "the self (or the pursuit of the antithetical) which would go on all his life" (179).

Altogether, with a helpful checklist of the publications of James G. Nelson, this scholarly edition is well researched but still accessible to undergraduates. It is refreshing in approach, and beautifully and carefully produced in Adobe Jenson Pro by Mark Samuels Lasner to give a 'feel' for the 1890s while displaying the wide range of approaches possible to book history. The dust jacket created by Mark Samuels Lasner says it all: issues of *The Yellow Book* glimmer on the top shelf of a bookcase. A middle shelf holds tomes by authors of the period (Ella D'Arcy and Ethel Colburn Mayne are recognisable). The bottom shelf has Nelson's books and those of this volume's contributors. As a reviewer said of the first edition of *The Yellow Book*, "it is also goldenly interesting and joy-dispensing to the cultural mind." [Katharine Tynan. *The Weekly Irish Times* (Dublin), Saturday, April 28, 1894, xx, no. 954.4), as quoted in Appendix C, Nelson, *The Early Nineties* (Cambridge: Harvard University Press, 1971).] Ditto for this volume.

Carol DeBoer-Langworthy
Brown University

Arianne Baggerman and Rudolf Dekker. *Child of the Enlightenment: Revolutionary Europe Reflected in a Boyhood Diary*. Leiden: Brill, 2009. xii, 470p., ill. ISBN 9789004172692. US$158.00

In 1791 Otto van Eck, a ten-year-old Dutch boy, began a journal that he continued until his death from tuberculosis in 1798. His parents required the daily writing, a ledger to record his thoughts, assess his character, and ultimately judge his social and moral development. They themselves, "modern, enlightened people, Christian yet tolerant, idealistic but also pragmatic" (46), participated in the diary writing by reading and commenting on it. In his uniquely lengthy diary, there are echoes of educational theory and practice, family and social relations, eighteenth-century travel, political history, as well as explicit reflections on the proper use of time, the practice of religion, and human mortality. Otto's father, Lambert van Eck, a man of the greater world, was acquainted with the Marquis de la Fayette, had dined with Thomas Jefferson, and spent considerable time as a tourist in Paris. Father–son strolling dialogues, an integral part of Otto's boyhood, took Otto and his father into fields and woodland to observe nature and people and to discuss together what they'd seen. Such dialogues will be familiar to historians of late eighteenth- and early nineteenth-century European children's literature, because the format provided the framework for many didactic works written for children.

The lengthiest chapter in *Child of the Enlightenment*, 'Required Reading' (119–170), deals with the parents' choice of books for their child. The stakes were high. On the one hand, a book such as Goethe's *Werther* might infect its reader with a poisonous sentimentality, but on the other hand there had long been an inadequate number of appropriate fictions for children, which an increasing number of 'sound and sensible' books for children began to redress in the 1790s. The challenge became prescribing the right book at the right moment in a child's readiness.

Otto's diary leads us through seven years of his reading. Early on, his daily reading consisted of five pages from each of four different books (one religious, the others historical, fictional, and encyclopedic). Otto named only 35 titles from 1791 to 1798, but Baggerman and Dekker believe that he must have read far more than that small number. The majority of named books formed part of a common European education corpus originally written and published in French, all translated into

Dutch as well as into English, German, and other European languages.

The readings in Otto's diary reveal several levels of reception: by the senior van Ecks who chose the books, by the fictional children depicted within the books (who are characterized as ardent readers who themselves comment on the narrative of which they form a part, and who occasionally express strong feelings), by the books' authors, and by Otto's readerly responses as recorded in his diary. Baggerman and Dekker's commentary leads non-specialists adroitly into this literary world.

It is right that the title, *Child of the Enlightenment: Revolutionary Europe Reflected in a Boyhood Diary*, avoids characterizing the subject as 'Dutch,' for the study deals with broad currents of European thought: English and French perceptions about human development as worked out by John Locke and Jean-Jacques Rousseau, Dutch and German philanthropist theories of education, and the travels of Otto's father in Belgium and France. *Child of the Enlightenment* rests on the authors' expert knowledge of daily events in 1780s and 1790s Netherlands and adjacent cultures. Its dense and telling prose, translated into graceful English by Diane Webb, is a delight to read, and its 164 illustrations give real world images for the historical concepts discussed.

Ruth B. Bottigheimer
State University of New York, Stony Brook

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Don Etherington. *Bookbinding and Conservation: A Sixty-Year Odyssey of Art and Craft.* New Castle DE: Oak Knoll Press, 2010. 156p., ill. ISBN 9781584562771. US$49.95

The way a rare book in a US research collection today looks, opens, is housed, or is stored may have been influenced by Don Etherington. He has been educating book conservators and leading US conservation departments since the 1970s. When you send a book to be 'conserved,' that book is subjected to a set of shifting social values as well as being subjected to possible knives and chemicals, yet few writings exist that discuss the values individual conservators hold, or how they came to hold them. In this short, breezy, well-illustrated autobiography, Don Etherington offers us a brief glimpse into his values as he describes his career path.

Born in London in 1935, Etherington started his vocational training in a setting deeply influenced by an arts and crafts aesthetic, then he served a traditional seven-year commercial trade binding apprenticeship. In 1960 he was accepted into the book conservation workshop of Roger Powell. Powell rebound the *Book of Kells* and other invaluable manuscripts using materials and techniques that completely broke from traditional trade binding practice. Though Etherington left Powell's workshop in 1962, Powell's influence was key to his career. When the Arno flooded in 1966, Etherington joined an international team of conservators to recover the destroyed libraries of Florence. Many credit the horror of this disaster and the observations of those who restored Florentine books for the growth of preservation departments in libraries today. Certainly handling the vast number of historic bindings exposed these conservators to earlier book structures with very different qualities of materials and construction than they had seen in their traditional bookbinding training. In 1969, Etherington was hired as the first Restoration Training Officer at the Library of Congress, where he worked for over ten years as an educator, and where he co-authored a crucial reference work, *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology.*

Etherington upheld an apprentice-trained focus on productive and effective craft skills, and this focus is useful when facing miles of deteriorating materials in research collections. His work with library disasters helped him communicate the absolute necessity of risk management in collection care, and practical disaster recovery solutions. His crucial exposure to Roger Powell's ideals of book conservation emphasized respect for the individual book and its structural needs, as opposed to applying a set of rote steps equally to every damaged item. These are all aspects of his own background that Etherington passed on to those who worked for him. But his autobiography is not written to offer a critical look at the art and craft of bookbinding or conservation, though he does cast a baleful eye on earlier restorations that he felt damaging and ugly. In celebrating his bookbinding and book conservation 'odyssey' he does not detail the financial programs that made his journey possible, nor does he reflect on changes in conservation education. Since the 1980s, money available for conservation efforts in the US has greatly diminished, and today the emphasis in the US and in Europe

is on formal graduate education for conservators. The type of journey a beginning conservator and bookbinder might take today, and the values he or she will bring to our nation's research collection, remains to be seen.

Chela Metzger
Winterthur Museum, Garden and Library, DE

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Nicholas Frankel. *Masking the Text: Essays on Literature and Mediation in the 1890s.* High Wycombe: The Rivendale Press, 2009. 286p., ill. ISBN 9781904201144. £40.00

This collection of essays is a model of that kind of amphibious criticism that combines literary and bibliographical analysis to good effect. Some of the articles are weighted a little more heavily on one side than another; in the article on George Meredith's poetry, for instance, the discussion of the material text comes in to close out the article after an extended close reading. Three of the essays in this collection are wholly new; the other seven have been adapted from publication in other contexts. Oscar Wilde, as the leading aesthetic theorist of the period, dominates four of the ten essays and provides Frankel with the theme that informs this collection: the idea that "literary works come masked...flaunting their material features while declaring their radical alterity from themselves" (23). This topos of the mask performs a variety of functions in Frankel's collection; it can, for instance, negotiate the way a multiplicity of texts can be mediated, as in the article on Christopher Millard's collection and bibliography of Wilde, where Frankel points out that "to gather different editions and miscellanea of an author into a coherent literary corpus is to approach books as primarily performative entities, rather than truth-telling ones" (24).

Of the already-published pieces, "The Books of the Rhymers' Club as Material Texts" and "James McNeill Whistler and The Politics of the Page" stand out in particular – the first as an example of collaboration and interplay among authors and texts on and in the pages of two anthologies, and the second as a contrary instance of a single author exercising almost tyrannical control over the arrangement of texts by his supporters and opponents in order to control the reception of those texts. In light of this impulse to control, it is startling and instructive to find that Whistler's *The Gentle Art of Making Enemies*

emerges in Frankel's analysis as a "social or composite text" (243), and Whistler himself as an author simultaneously receptive and manipulative. One of Frankel's most useful incidental lessons is that texts, even those of the celebrity aesthetes of the 1890s, are collaborative entities; networks of other literary producers have effects both positive and negative on the textual performances of even the most singular writers.

We ordinarily think of the authors of the 1890s as airily confident and precise in their choice of words and in their desire to dictate the form in which their books appear; William Morris's establishment of a press in part for the latter purpose is the example which naturally springs to mind, and the Kelmscott Press is fittingly the subject of Frankel's final essay. But Morris, too, as Frankel admits at one point, relied upon a 'cluster' of collaborators – illustrators, pressmen, and editors. In the end, few of the authors described here exercise the "almost total control" (224) that Whistler attempted. Most of these authors, it turns out, were heavily mediated in the moment of printing and publishing, including Michael Field, the typography of whose covers Frankel reads subtly as disjunctive, the title "off-kilter and compressed" and the author's name "broken and hyphenated" (67). It is naturally sometimes difficult to tell whether it is author, printer, or publisher who dictated the effect that Frankel describes, and although this information cannot always be recovered in the final analysis, this collection of essays is a useful starting point from which we might further explore the amount and kind of control that authors have historically tried to exercise, or might potentially exercise, over the appearance and reception of their texts.

Yuri Cowan
Ghent University

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John B. Hench. *Books as Weapons: Propaganda, Publishing, and the Battle for Global Markets in the Era of World War II*. Ithaca: Cornell University Press, 2010. xviii, 333p., ill. ISBN 9780801448911. US$35.00

John Hench's new book, the product of extensive research in a variety of American and British archives, is a significant contribution to book and publishing history. It tells the fascinating story of the various ways in which American publishers mobilised books for the war effort, and in so doing, provides

insight into a range of important issues for considering the history of the book and publishing in the twentieth century.

The story begins with an evocative image of books following American troops onto the beaches of Normandy in 1944, and takes us through a range of initiatives undertaken by American publishers through the war years such as the creation of the Overseas Editions aimed at liberated European populations and the Bücherreihe Neue Welt Series aimed at re-educating German POWs. The story also continues into the years immediately following the war as the US attempted to assist in the re-establishment of the German and Japanese publishing industries. Hench uncovers the various negotiations, challenges, and tensions that marked American publishing activity in the context of a world at war: these range from the question of selecting the right books for translation, to the logistical difficulties of getting books to liberated populations in Europe.

Books as Weapons provides insight into a number of different areas and questions relevant to book historians. Firstly, it is an important chapter in the history of American (and global) publishing. The Second World War provided US publishers with an important means of establishing and reinforcing a global commercial market. Secondly, and related to this globalisation of American publishing, is the story of American publishers' relationships to British and European publishing houses. In particular, Hench outlines the tensions and collaborations of the Anglo-American publishing relationship. Thirdly, *Books as Weapons* tells an important story about the ideological frameworks that shaped American publishing activities. Books were, as the Council of Books in Wartime put it, "weapons in the war of ideas." How books were thought about, used, and deployed in an ideological conception of the Second World War (democracy vs. fascism) had important consequences in the subsequent Cold War; books were politicised, with complicated consequences. Finally, the relationship between government and publishers is explored, reinforcing the importance of public–private collaboration in the American war effort. American publishers were keen to support the war effort: they were patriotic, but they also saw the commercial possibilities on offer. In addition, American publishers saw an opportunity to assert the ongoing importance of the book in an age of mass culture.

Books as Weapons is an invaluable contribu-

tion to the history of the book and publishing in the twentieth century. It provides a useful complement to Valerie Holman's recent *Print for Victory: Book Publishing in England 1939–1945* (The British Library, 2008). Both books significantly further our understanding of publishing during the Second World War. Hench's book is an enjoyable read, not only for book historians but for anyone interested in the cultural history of the Second World War.

Amanda Laugesen
Australian National University

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Patrick Leary. *The Punch Brotherhood: Table Talk and Print Culture in Mid-Victorian London*. London: The British Library, 2010. 160p., ill. ISBN 9780712309233. £25.00

Patrick Leary's book takes the reader on a tour of a crucial but largely evanescent Victorian institution: the world of the literary gentleman's dinner table. In so doing, the book aims to highlight "the role of talk in the understanding of nineteenth-century print culture," and shed "new light on the careers of literary giants Charles Dickens and William Makepeace Thackeray and of the many lesser authors who laboured in their shadow." In reality, it does this and much more. Leary's research in hitherto unpublished diaries, letters, minute books, and business records is painstaking and thorough. It reveals an intricate world of literary personalities both famous and long-forgotten, of the relationships between them, of ambitions realised or thwarted, of politics in all its manifestations, and of the often serendipitous ways in which pivotal decisions were made and iconic literary and illustrative moments created.

Early chapters on the constituents of and dynamics between the *Punch* editorial team draw on the magazine's archives and in particular on Leary's own transcription of Henry Silver's diary to reveal the ways in which *Punch*'s first editors, writers, and illustrators worked out their week's content, adding welcome nuances to the more common view of *Punch* as representing a single political viewpoint. Instead, Leary suggests, the *"Punch* viewpoint was in fact created by means of a multi-vocal process in which elements of oral, print, and visual culture all participated" (8). Along the way, these chapters also provide an intriguing insight

into an aspect of middle-class Victorian masculinity that is often neglected through a perceived lack of evidence: the human dimension, wreathed in tobacco smoke, fuelled by champagne, and punctuated with ribald jokes and bad language as well as political acuity and biting wit. The popular notion of Victorians as staid, repressed, and overly obsessed with social niceties has seldom been so thoroughly and enjoyably disavowed. Moving outward, later chapters then place *Punch* table talk in its broader cultural context, providing rich material for a revisiting of Dickens' famous split with his publisher Bradbury and Evans and his friend Thackeray over his marital troubles, and considering the publishing firm's own role in the shaping of the magazine's fluctuating fortunes.

This book not only illuminates the culture of Victorian periodicals in new and important ways, it also uses its findings to gesture towards larger topics which have considerable significance for nineteenth-century historiography. It is, in addition, a pleasure to read; at once entertaining, illuminating, amusing, and sad. Apart from noting the occasional irritating proofing error, my one criticism is more in the nature of a compliment: the book is perhaps shorter than the extent and richness of its supporting material deserves. I read it easily in a single sitting, and by the end found myself asking questions that the author could almost certainly have answered had he been given more space; what can Silver's diary reveal about the contributors working in the shadows beyond the editorial table, for example? How did the editors prioritise political content beyond the 'Large Cut' which dominated every week's issue? But still, this is a ground-breaking book in many ways, and a deserving winner of the 2010 Robert and Vineta Colby Scholarly Book Prize of the Research Society for Victorian Periodicals.

Mary Hammond
University of Southampton

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Anthony W. Lee, ed. *Mentoring in Eighteenth-Century British Literature and Culture*. Aldershot: Ashgate, 2010. ix, 254p. ISBN 9780754669777. £60.00

Anthony Lee published *Mentoring Relationships in the Life and Writings of Samuel Johnson: A Study in the Dynamics of Eighteenth-Century Literary Mentoring* in 2005 with the Mellen Press, and did not stop there. It is now com-plemented by this collection of twelve essays using the same portmanteau concept of 'mentoring,' a concept presented in his general introduction as important as well as new. The twelve essays range from the Restoration to the Regency with an emphasis on Johnson, and mostly deal with what used to be called 'reception': literary relationships biographical and intellectual, effects of influence and friendship, encounters in literary circles, or with teaching *tout court*. Thus, there are essays on the possible influence of Fielding's *Tom Jones* on the composition of Voltaire's *Candide* (by E. M. Langille, repeating earlier essays by him on the same subject), on *The Public Advertiser*'s Henry Woodfall 'teaching' his readers to respond to his journalism, and also more literally on Rochester's several tutors, and on Swift's treatment of Stella and Vanessa. It seems unnecessary to claim, as Lee does, that "given the importance of mentoring in the eighteenth century, a critical reappraisal is long overdue." Far from falling under that favourite phrase of ambitious scholars, 'this strangely neglected subject,' many of these essays cover well-trodden ground which hardly needs the multifunctional if not rather unhelpful label of 'mentoring.' Fortunately, however, even without that quasi-theoretical label there is much food for thought here. Anne Cotterill has an interesting article on Dryden's attitude towards (and impact on) contemporary women writers, Shef Rogers makes clever use of subscription lists and Alexander Pope, Brean Hammond and Nicholas Seager discuss Swift's uneasy relationship with Temple and its impact on "Cadenus and Vanessa" and the "Directions to Servants," Nicholas Nace sheds light on Richardson's bullying of Urania Johnson, her novel *Almira*, and Hill's literary circle, and Lance Bertelsen has much of interest to say to readers of *SHARP News* about the *Public Advertiser*, Wilkes, and the elusive Junius. Anthony Lee covers new material in his discussion of the friendship between Elizabeth Carter and Samuel Johnson. Thomas Simmons has found his own mentor in his Lacanian discussion of Johnsonian scholars Bate and Trilling. All of the essays are pleasantly jargon free, informative and well written. It is a pity that each essay is concluded by its own bibliography; a general bibliography would have saved much needless overlap.

Peter de Voogd
University of Utrecht

Anja Müller. *Framing Childhood in Eighteenth-Century English Periodicals and Prints, 1689–1789*. Farnham, Surrey, England: Ashgate, 2009. x, 263p., ill. ISBN 9780754665038. US$114.95

The author's purpose is to examine portrayals of children and childhood in English periodicals and satirical prints from 1689–1789. Little work has been done on the representation of children in these two very popular forms of eighteenth-century mass media. While *The Spectator* and *The Tatler* have been much reprinted, until the advent of online full-texts of eighteenth-century periodicals, few scholars had ready access to many other titles. Müller's examination of the periodical literature utilized *The Tatler, The Spectator, The Guardian, The Female Tatler*, and *The Female Spectator*, which are among the most noteworthy of the early English periodicals. In the art historical world, Müller says, attention has been focused largely on interpretation of family groups in paintings, not on individual children, and not on analysis of the print as a medium. The classic *Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings in the British Museum*, edited by Stephens and George, drew her to the printed illustrations with which she worked. Usefully, most of the images discussed in depth have illustrations in the text near the discussion, and all have proper attributions.

Müller begins, as do many historians of childhood, by briefly explaining the work of Philippe Aries in the 1960s, who kicked off the subfield of today's childhood history. He said there was no such thing as childhood as we know it today until the seventeenth century; scholars have been debating his ideas since. The phrase 'framing childhood' from the book's title "betrays [the author's] inclination to an approach that conceives of childhood as a construct and is therefore less interested in the character of this construct as such, but looks into the processes generating the respective concepts" (6). She concerns herself with writings of the time on education, the mind, development of morality in children, the body, sexuality, and gender. Her chapter on the child's body looks at issues of child care, child-rearing practices, and sexuality as reflected in work in medicine and child management of the time, and considers these in relation to what these periodicals had to say about children, and what can be gleaned from studying printed images of children. Her chapter on the child's mind studies what the periodicals say and what she

makes of the prints, knowing what the writings of the period say about education, educational theory, and moral development. Another chapter deals with what the periodicals and prints have to offer about relational bonds between parents and children, parental and filial affection, legitimacy and illegitimacy, and what this tells us about eighteenth-century society. Her last chapter is about the child in the public sphere: poor and charity children, questions of race, class, and demographic concerns about numbers of illegitimate children, again in the selected periodicals and prints.

That said, this is a deep book full of theory and is not an easy read. The work's strengths include the author's great efforts to tell the reader what she is going to do in each given chapter and section, the wealth of details she finds to comment on in the periodical passages and prints she deals with, and her willingness to figure out the modern theories she draws on (Foucault's, for example) and to apply them to her material. All too often literary and history scholars do not work on illustrative material and art historians do not work with narrative resources: Müller shows an enviable ability to work with both the narrative and the visual.

Agnes Haigh Widder
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Timothy Parrish. *From the Civil War to the Apocalypse: Postmodern History and American Fiction.* Amherst: University of Massachusetts Press, 2008. 320p. ISBN 09781558496279. US$28.95

That history and fiction make similar claims to truth has been recognized at least since the birth of the novel. That history is a narrative form, subject to the same theoretical readings and critical skepticism as the novel, has been claimed at least since the birth of modernism. That postmodern history is written by novelists as a form of fiction is a claim of more recent vintage. In fact, it is the premise of Timothy Parrish's *From the Civil War to the Apocalypse: Postmodern History and American Fiction.*

Parrish argues that the dominant narrative of American history as "a single coherent story of a people progressing ever forward toward a social heaven on earth" (3) is unsustainable in a multicultural society deeply suspicious of master narratives. Parrish's 'novelist historians' challenge the authority of the

'single coherent story,' not only by declaring it false but also by denying the very possibility that American history could ever be one story. Instead, these novelists recognize that the will to believe in the story of its past no matter how at odds it may be with the national mythology is what enables a disenfranchised community to move into its future. They practice history then as "not only a creative recounting of a particular past but also a fight to define the present in terms of a livable future" (8).

These novels rewrite significant moments of conflict between the national mythology and evidence of US imperialism at home: the European conquest of American wilderness (Cormac McCarthy's *Blood Meridian*); the mapping of an 'uninhabited' New World (Thomas Pynchon's *Mason & Dixon*); the Civil War and its diaspora (Toni Morrison's *Beloved* and *Song of Solomon*); and the political nightmares known as the Cold War and Vietnam (Joan Didion's *Democracy* and Don DeLillo's *Underworld*). Parrish frames the discussion of these novels with readings of Faulkner's *Absalom, Absalom!* and Denis Johnson's *Fiskadoro*.

Beneath Faulkner's aesthetic complexity and competing narrators, Parrish finds a call to the reader "to accept the South that was supposedly destroyed by the Civil War as a still-living entity whose pre-Civil War aims have not yet been abandoned" (37). Thus Faulkner's text opens the door to the "conflicting and essentially irreconcilable versions of American history" (266) that the postmodern novelist historians tell. In *Fiskadoro*, Johnson closes that door by subsuming all competing histories into an apocalyptic narrative that replaces America, its history and counter-histories with a single post-national story of peoples unified through surrender to divine truth. The will to believe and the will to narrate become one.

Throughout the book, Parrish reaches into the present moment for evidence of the ongoing ramifications of our unresolved and barely repressed pasts. These forays into contemporary politics allow him to investigate "what happens when we understand history to be narrative and when fiction acquires the power of history over both our understanding of the past and our experience of the present" (50). Although occasionally jarring, these reminders of why it all matters make this an important and rewarding book for both established historians and new historians alike.

Stephanie Girard
Spring Hill College

Barbara Sicherman. *Well-Read Lives: How Books Inspired a Generation of American Women.* Chapel Hill: University of North Carolina Press, 2010. 380p., ill. ISBN 9780807833087. US$35.00

In *Well-Read Lives*, Barbara Sicherman investigates the place of reading in the lives of women in the Gilded Age and Progressive Era, and argues that literary reading was important to women between about the 1870s and 1920s in ways that were not the case at an earlier or later time. During this period, white middle-class women broke away from the expectations of domesticity in larger numbers than ever before to play public roles hitherto unheard of. Books and reading were key, Sicherman argues, to this radical development. Black women and working class women were also enmeshed in print culture in ways that empowered them, though in smaller numbers.

Following an introductory section in which she explores the enduring influence of one book on generations of women and young girls (Louisa May Alcott's *Little Women*) and reviews the literature on the landscape of literary culture in the years following the Civil War, Sicherman presents several case studies of individuals or groups of individuals who illustrate and support the points made during the first part of the book. Chapters on the reading and writing practices of 'privileged readers' focus on the Hamilton family of Fort Wayne, Indiana (whose most famous members were writer and educator Edith Hamilton and physician and researcher Alice Hamilton), M. Carey Thomas (renowned principal of Bryn Mawr College), and Jane Addams (social activist and leader of the settlement movement). Each chapter uncovers the place of reading and writing in the lives of these prominent women, especially during their adolescent years.

Sicherman then turns to examples of women whose reading and writing took place without the benefits of privilege. Hull-House provides a bridge between the two parts, connecting the college-educated Jane Addams with examples of the women who found in Hull-House the kind of literary community that the more affluent Addams, Thomas, and Hamiltons experienced at home and school. Subsequent chapters branch out to the experiences of Russian-Jewish immigrant women (particularly Mary Antin and Rose Cohen) and an African-American journalist, Ida B. Wells, all of whom grew up in much more straitened

circumstances than Thomas, Addams, and the Hamiltons. Still, there are limits to the depth that such comparisons can achieve. Primary source material is by definition more readily available for the famous than for the obscure, and even Sicherman's examples of the less privileged are remarkable for their public prominence. Mary Antin and Ida B. Wells were household names in their own day; Antin was author of the best-selling *The Promised Land* (published in 1912), and Wells famous for her campaign against lynching during the 1890s. Rose Cohen's 1918 autobiography, *Out of the Shadow*, while less well known than *The Promised Land*, was nevertheless translated into several languages during Cohen's life and is still in print today.

To point to the possibly atypical character of Sicherman's examples is not to criticize her strategy, but rather to draw attention to the difficulty of generalizing about reading practices in the past from a few notable cases. Indeed, Sicherman has done an extraordinarily thorough job of contextualizing her cases within the print culture of their day, and the details of the reading and writing practices of her chosen individuals are illuminating. Taken together, the 'thick description' and analysis of the time period's literary culture and the details of the individual women's lives (drawn largely from their own writings, diaries, and correspondence, as well as from institutional records from, for example, Hull-House) present a vivid picture of the print culture of the Gilded Age and Progressive Era. SHARP members will appreciate this book for its great depth of scholarship and insightful analysis. With its wonderful readability it should also appeal to a more general audience, and will contribute to contemporary conversations about reading in a way that helps us avoid uninformed comparisons between reading today and in the past.

Christine Pawley
University of Wisconsin

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James Sumner. *The Mysterious Marbler.* 1854. Second reprint with with an historical introduction, notes on the English marbling tradition, and thirteen original marbled samples by Richard J. Wolfe. New Castle DE: Oak Knoll Books, 2009. 131p., ill. ISBN 9781584562696. US$60.00

Der Vollkommne Papierfärber [The Accomplished Paper Colorer]: *A facsimile reproduction and translation into English of the earliest extant German treatise on paper marbling and decoration together with an introductory discussion of the earliest specialized literature in Germany on the marbling and decoration of paper.* Translated and with introduction by Richard J. Wolfe. New Castle DE: Oak Knoll Press, 2008. 176p., ill. ISBN 9781584562436. US$60.00

Reprints of early technical book-making manuals describe procedures and recipes that help us understand the creation of a physical book at particular time. Manuals can also expose underlying social attitudes toward the making of books. With two of his recent reprints, paper marbler and marbled paper historian Richard J. Wolfe provides us with rare manuals on the art of decorated and marbled paper. These texts are accompanied by thorough introductions that both detail the difficulties of finding early paper marbling texts, and provide a historical context for the making of decorated paper.

The 2008 Richard J. Wolfe reprint and translation of one of the earliest German works on paper decorating (1823) has a facsimile of the original German with translations on the left, and the English translation on the right. This text is followed by Wolfe's translation of a much shorter 1820 German bookbinding manual discussing paper marbling. Both German manuals are full of recipes for pigments. In the 1823 German work, twenty-five colors are listed for painted papers, and eight for the more translucent writing papers. Add the line and shade of block printing, gold and silver highlights, and then the complex patters of marbling done with all these colors and you can imagine spectacular color added to book covers, book endpapers, and wall coverings. The German author's advice on setting up an ergonomic work shop, and increasing production by putting children and wives to work, perhaps shows why German marbled paper was produced in such quantity early in the nineteenth century.

The 2009 second reprint of James Sumner's 1854 *The Mysterious Marbler* allows Wolfe to add new information on English marbling that he has gleaned since his first reprint of this manual in 1976. In particular, in his notes he proves that England had at least one workshop capable of producing large sheets of complex marbling in the eighteenth century. He does this by exploring ideas advocated by the eighteenth-century US statesman Benjamin Franklin, who hoped to use marbling to mark legal documents and thwart counterfeit moneymaking. Wolfe has also tipped in new original marbled paper samples into this reprint, which serve as eloquent illustrations. The reprinted 1854 text itself emphasizes demystifying the paper marbling process for bookbinders so any binder in England could produce usable sheets instead of relying on imports or on the few secretive paper marblers in London. James Sumner encourages his fellow trade unionists to raise their position in life by binding books in these popular decorated papers.

For those studying the book trade in the nineteenth century, it is interesting to look at the marbled and decorated paper used in and on book covers as a marker for social distinction in book purchasing. While the connoisseur might work with a binder to specify a hand decorated book in gold and leather with fully gilt book edges, a growing book-buying middle class could choose affordable and wildly colorful marbling as a book decoration material. Marbled paper reached its peak popularity in books during the Victorian period, and this popularity may bear some relation to the advent of vivid chromo lithography, and other Victorian color innovations such as aniline dyes discussed in the Simon Garfield book *Mauve* (2000).These two manuals show the labor underlying aesthetic bookbinding choices available to consumers in the nineteenth century, and are especially useful for those requiring a technical history of marbling and paper decoration.For readers needing a more comprehensive overview of the paper marbling craft, Wolfe's *Marbled Paper, Its History, Techniques and Patterns; With Special Reference to the Relationship of Marbling to Bookbinding in Europe and the Western World* (1990) provides an excellent reference source.

Chela Metzger
Winterthur Museum, Garden and Library, DE

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Megan Sweeney. *Reading is My Window: Books and the Art of Reading in Women's Prisons.* Chapel Hill: University of North Carolina Press, 2010. xvi, 332p., ill. ISBN 9780807871003. US$22.95

According to Megan Sweeney, at the end of 2006, women represented just over seven percent of the population in state and federal prisons, with the rate increasing dramatically each year – by over seven hundred percent

between 1977 and 2004 (4). What raw statistics don't tell us is that these women, often themselves victims of terrible abuse in their lives 'outside' or 'on the street,' are sisters, wives, daughters, aunts, grandmothers, and mothers. In fact, the online Sentencing Project estimates that two-thirds of the incarcerated women are mothers of minor children. These women are among the faceless, the voiceless as they serve their time, or as many term it "pay back for what I did." In this labor of love, Megan Sweeney has given these women a voice as she discusses her extensive interviews about books and reading with women incarcerated in North Carolina, Ohio, and Pennsylvania.

This is no simple book about what women in prison read; it is a study of the sociological, anthropological, psychological, and literary complexities involved in reading. No one who comes in contact with women behind bars can ignore this book and its multiple messages. Although focusing on imprisoned women, this book will interest anyone studying the impact of reading, print culture, reader-response criticism, feminist criticism, prison educational programs, and library service to the under-served.

Starting out with an illuminating chapter subtitled "Reading and Education in U.S. Penal History," Sweeney details the shift between rehabilitation and punishment in the American penal system, noting that since the 1970s, the pendulum has moved away from rehabilitation. She studies the role of prison libraries in providing recreational and instructive materials over the years, including early cooperation between the American Library Association and the American Prison Association, cooperation that seems, sadly, to have declined in the last thirty years. The bulk of the book tests three categories of popular prison reading – mis lit (misery literature), urban fiction, and self-help books – to show the real-life responses as the readers seek to negotiate their pasts, their current status, and their potential lives through reading. She also illustrates the bonding between the women sharing books and ideas.

This long-term study presents an in-depth non-polemical view of why reading matters to the women, to the prisons themselves, and to society. Sweeney does not avoid the tough arguments involved with each kind of reading and explores at length the psychological, sociological, and feminist-critical arguments for the three types, exemplars of which often show up in several categories. She does a superb job in presenting the most frequently read books in women's prisons.

Before starting her study, Sweeney, like most of us, was not a reader of books like Sister Souljah's *The Coldest Winter Ever* or Bishop Jakes' *Woman Thou Art Loosed!* or the religiously oriented self-help books that have made Joyce Meyer a very rich woman. But completing this book, readers will know a great deal about these and other titles, about how different readers respond to them, about the feminist and sociological responses to these sub-genres. But more so, the reader will have encountered the intense humanity, the human-ness, of the women in Sweeney's humane study and know how much we all need books and reading in our lives, whether 'inside' or 'on the street.'

Mary Ann O'Donnell
Bedford Correctional Facility, White Plains, NY

E-RESOURCE REVIEWS

Benjamin F. Pauley. *The Eighteenth-Century Book Tracker.* <http://nutmeg.easternct.edu/~pauleyb/c18booktracker/>

Ben Pauley's *Eighteenth-Century Book Tracker* (*ECBT*) provides a useful tool in an age of proliferating digital information: a finding aid for freely-available online facsimile editions of eighteenth-century books, no matter where they may be located. Commercial ventures such as Chadwyck-Healey's *Early English Books Online* and Gale-Cengage's *Eighteenth-Century Collections Online* are wonderful full-text databases for those fortunate enough to have access to them. However, Pauley's resource helps users without such access locate texts contained within, for example, *Google Books* or the *Internet Archive*. One of the challenges of the wide-open Internet is that online texts often lack reliable bibliographic metadata of the kind we'd expect to find in, say, the *English Short Title Catalogue (ESTC)*. While *Google Books*, for example, contains eighteenth-century editions of many of the best-known publications of the eighteenth century, the metadata associated with each copy of each edition leaves much to be desired. Conversely, the *ESTC* delivers a detailed bibliographic entry for each item in its database but not a full-text facsimile of that item. The *ECBT* is a database that bridges the gap between these two kinds of information resources: each entry provides not only a detailed bibliographic record for a book, it also provides

a link to where a facsimile of that book may be found online.

The database is built through the contributions of individuals who find an online edition of a work on the internet and then add information about it to the site. There are currently just over 1,000 records contained in the *ECBT*. This number should rise, however, as users sign up for a site account – they're free – and contribute to the database by adding records. This work is made relatively easy by the 'Eighteenth-Century Book Tracker Bookmarklet,' a Web browser tool that greatly simplifies working with the database. For example, if a user comes across an edition of an eighteenth-century book in *Google Books*, he can click on the 'bookmarklet' to see if that item has already been added to the *ECBT*. If it has, he will be presented with the relevant bibliographic metadata; if it hasn't, he'll be able to add it to the database with just a couple of mouse clicks.

A very user-friendly resource, the *ECBT* is a welcome site not only for research purposes but for teaching as well. Those interested in bringing book history into the classroom would do well to investigate its potential. Those interested in periods other than the eighteenth century should consider whether their own time period would benefit from the creation of a similar resource.

George H. Williams
University of South Carolina Upstate

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Nineteenth Century US Newspapers. Gale Digital Collections. Available by purchase only. Product information at <http://gdc.gale.com/products/19th-century-u.s.-newspapers>

Nineteenth Century US Newspapers is a tantalizing resource for anyone engaged in researching historic American newspapers. The database, offered by Gale Digital Collections, includes an astonishing quantity of material – almost 2 million pages from approximately 500 newspapers, digitized from the collections of dozens of libraries and repositories. The selection is broad, covering a geographical range across the US and stretching across the century.

Unfortunately, *Nineteenth Century US Newspapers* is beset by serious problems with its navigability and usability. When a project undertakes to digitize a collection as ambitious as this one, it has certain obligations to the scholarly community, of which the

foremost is to make the materials clearly accessible. Once a project has staked a claim on these materials – and convinced its many partner repositories to allow their valuable collections to be digitized – it can be difficult for other scholarly enterprises, especially nonprofit ones that depend on public grants, to convince funders to invest in redoing work that has already been done. That is, if a company has digitized and published a substantial set of materials, it has effectively laid claim to that intellectual territory, and if the company does not treat the materials with sufficient care, the texts are unlikely to make a compelling subject for a competing project and will likely languish. With for-profit companies, the obligation seems even keener – my own university, a large research institution, paid approximately $50,000 for a one-time fee to purchase *Nineteenth Century US Newspapers*, as well as a yearly subscription fee of over $1,000 (Gale probably adjusts their fees for individual institutions). Despite the subscription costs, presumably calculated to cover the project's creation and maintenance, numerous interface problems prevent this resource, which seems to have not been updated since 2008, from allowing adequate access to the materials.

The primary difficulty with *Nineteenth Century US Newspapers* is that users cannot easily ascertain what they are searching, and what the limitations of the resource are. For example, users have no way of gauging the accuracy of their search results. The page scans are presumably backed by text generated by OCR (optical character recognition) software, but *Nineteenth Century US Newspapers* does not offer the user any information about the error rates involved – error rates that can be considerable when the digitizations are based on microfilm. Elizabeth Lorang has recently written about the many hidden problems with OCR-based periodical databases and found that even when they searched for known phrases from a poem included in *Nineteenth Century US Newspapers*, the poem was never returned. To some extent these problems are understandable – no one can produce 1.7 million pages of digitized text by hand-keying and proofreading each word. Dazzlingly vast resources such as Gale's only exist because of 'quick and dirty' digitization methods. But by not addressing these considerable error rates directly, the resource gives researchers a false sense of security.

Generally, the database's interface seems as if it were designed by a programming team but never adjusted for clarity and usability. Users can input search terms and specify search fields (keywords, author, publication place, and so on) but then receive confusing results returned at the bottom of the search screen, requiring you to scroll down to find something like this, if you had searched for the word 'song' in a piece with 'Whitman' as the author:

R2 au whitman AND ke song
View 2 Citations; Modify Search

Over the course of a session, these search results accumulate at the bottom of the search screen. When a user clicks 'view' to see the citations, they will get a detailed list of records, each with options to view the article alone or within its whole page, but apparently no way to read the entire issue. Only by clicking an option called 'about this publication' will a user be able to locate whole issues, but even then, the user receives a list of every whole issue and has to manually locate the one in which the article appears. Similarly, if a scholar were interested in simply browsing contents, it would be quite difficult to find a starting point. One option is to choose specific states and cities and view which newspapers in the database originated from them – which is likely not the way many scholars would choose to begin browsing – and another is to download a complete title list onto a computer, then manually input the name of a newspaper into the search screen. That the title list has not been integrated into the 'Newspaper Search' option seems like a clear lack of concern for usability. Similarly, Gale offers a 'Research Guide' that includes many helpful but undated scholarly essays on topics related to the database's holdings, yet none of the relevant periodical material is linked or in any way integrated with these inconspicuously placed introductions, as if Gale wanted to claim to provide scholarly guidance without actually integrating it into the database in a useful way. Such problems with the interface abound, and leave the user feeling as if the project quickly swept up enormous quantities of text, then left the project unattended for years even when clear work on navigability was necessary. Overall, the resource contains an impressive quantity of fascinating text but is significantly hindered by design issues that seem inexcusable given the subscription costs.

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University of Nebraska

Robert Hollander. *The Princeton Dante Project (2.0)*. Princeton University, New Jersey. <http://etcweb.princeton.edu/dante/index.html>.

Founded by Dr. Robert Hollander, *The Princeton Dante Project (2.0)* or *PDP* is a well-funded project that has received internal funding from Princeton University and external support from the Andrew W. Mellon Foundation, the Gladys Krieble Delmas Foundation, the Edward T. Cone Foundation, and The Clover Foundation. The *PDP* has also benefited from two generous gifts from Princeton alumni George Castell and Paul Gridley.

Like most digital humanities projects, there is a broad and diverse team responsible for the project. Dr. Robert Hollander, a professor emeritus of European Literature and French and Italian at Princeton University, provides textual content for the *PDP* including the English verse translations, commentary, philological notes, and lectures on Dante's *Divine Comedy*. James Chu, Peter Batke, and Jonathan Wilding are responsible for database implementation, Javascript, and Perl programming. Paula Hulick developed the site using Dynamic HTML (DHTML) while the Multimedia Engineering Computation Atelier at the School of Engineering and Applied Science, Princeton University provided design consultation and programming for the site.

Opened to public access on 18 May 1999, the *PDP* is an annotated electronic textual database of Dante Alighieri's *Divine Comedy*, which allows users to consult, search and analyze Dante's poem both in Italian and in English translation while also connecting users to multimedia resources including audio, images, maps, and links to electronic resources of Dante's poem. While useful to scholars and instructors interested in compiling and consulting textual data, the database also introduces students to the traditional approach of Dante studies.

Since the site anticipates that users will focus on a particular section of Dante's text, navigation focuses on linking to information about the text or resources outside of the scope of textual criticism and analysis. The column to the left of the text provides in-text citations that link to a variety of scholarly sources including philological notes, Dr. Hollander's commentary, references that appear in Paget Toynbee's *A Dictionary of Proper Names and Notable Matters in the Works of Dante*, references in the commentary provided by the

Dante Dartmouth Project, audio of Dante's text in Italian and English, and selected images, maps, and multimedia resources by various artists. These resources are aimed at scholars who are interested in analyzing textual relationships between the translations and between canticles within the poem. The broad navigation tabs that are presented directly above the text direct users to the previous or next lines in the text, to a useful summary of the text currently being analyzed, to a database search of Dante's poem, and to a table of contents. At the top of the window frame, the navigation tabs direct users to larger resources that are not directly connected to the text. These tabs allow users to explore Dante's minor works, multimedia resources, and Dr. Hollander's lectures on Dante's text. Though all tabs and links aid students in navigating to broader issues concerning Dante's text, the navigation structure itself is not necessarily intuitive.

Since the site makes use of Dynamic HTML (DHTML), 4.0 browsers and Javascript are required. In order to listen to the audio files, users will need RealNetwork's proprietary RealPlayer. Although the browser requirements should not pose any problems for most users, 4.0 web browsers are outdated and thus the site might not display as the creators intended.

Unfortunately, the *PDP* site only documents updates that occurred between 1998 and 2000. After 2000, the site has been updated on an irregular basis, though it is unclear when such updates occur due to lack of documentation. While the technology has not been updated, content has been updated within the past few years to include the English verse translation of Dante's final canticle. Though the site's technology is somewhat antiquated, the content of the site and the searchable textual database makes this an invaluable resource for both scholars and students interested in Dante studies.

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Texas A & M University

Stephen C. Enniss, et al. *Shakespeare Quartos Archive*. Maryland Institute for Technology in the Humanities, et al. <http://www.quartos.org>

Building upon the British Library's *Shakespeare in Quarto* website, the *Shakespeare Quartos Archive (SQA)* aims to provide free access to high-quality facsimiles of Shakespeare's 21 plays printed in quarto before the 1642 theater closures, as well as a suite of tools for textual criticism and bibliographic analysis.

The *SQA* is an NEH/JISC-funded partnership between the six main repositories of pre-1642 quartos (Bodleian Library of Oxford University, the British Library, the University of Edinburgh Library, the Folger Shakespeare Library, the Huntington Library, and the National Library of Scotland). The Maryland Institute for Technology in the Humanities (MITH) continues this tradition. It is not difficult to justify the archival value of *SQA*. Fragile ephemeral documents dispersed among libraries around the world, the quartos are inaccessible to most scholars; yet they remain our earliest printed record of Shakespeare's performances. At present, the project makes available 32 copies of the five earliest editions of *Hamlet* through a prototype interface. Once scanning is complete, *SQA*'s high-quality digital facsimiles will protect the originals from excessive handling while broadening their audience to include students and even casual fans who want a glimpse of how Shakespeare's earliest readers experienced his work.

In keeping with the spirit of early Shakespearean scholarship, the functionalities of the interface are markedly bibliographic, clearly informed by the kind of textual forensics pioneered by A. W. Pollard, W. W. Greg, and Carlton Hinman. Upon entering the virtual archive, a model 'library' lists available texts, which may be loaded in an adjustable viewing panel that floats over the user's workspace. Unlike most digital collections, the facsimiles open as two-page spreads instead of single pages sliced from their codex context, and the book is set against a white background rather than the usual photographer's black. The white backdrop makes possible one of the project's most interesting features: an opacity tuner for adjusting the transparency of the facsimile images. By stacking different viewing panels, each open to different copies, the user can construct his or her own digital collator.

Attempting to harness the web's capacity for collaboration, *SQA* permits logged-in users to label or annotate any image, then organize their notes into public or private sets. Users can gather the highlighted portions of each page with their attached notes into a separate file that can be printed, saved or emailed to others. Although it takes practice to begin annotating with ease, the structure of *SQA*'s notetaking features gives individual users control over their own research while facilitating public dialogue around a set of problematic, yet foundational, material texts.

Drawing on the work of NINES, *SQA* also allows logged-in users to save their workspace as an 'exhibit,' a virtual public scrapbook of open panels, cropped images and notes. While exhibits can be used to author multimedia essays or share snippets of research, perhaps their greatest potential is pedagogical. An instructor could, for example, lay out and label a single passage from several different quartos, inviting students to compare them. By saving the exhibit within their own collections, students could then annotate and remix the instructor's display, or each others', without changing the original. Through this simple exercise, students participate in scholarship as a process of combination, curation, and knowledge construction always rooted in the material substrate of textuality.

Since the interface is still in prototype phase, its features can be clunky. Unfortunately, the opacity feature also adjusts the transparency of the entire viewing panel, rendering the white-on-gray controls at the top of the window increasingly illegible. In addition, the menu items along the top of the workspace look similar but perform different functions: some act as tools for manipulating the facsimile (crop, label, annotate page); others analyze the entire open text (search, cue lines); while still others change or save the state of the workspace itself (save exhibit, open exhibit, new panel). User testing should help improve the experience, functionality, and design of the interface in future iterations of the project.

Project Gutenberg and the projects built upon it, such as the *Open Shakespeare Repository*, disseminate plain vanilla versions of Shakespeare's plays perpetuating the belief that literature lives in the ephemeral meanings of words. By contrast, *SQA* encourages users to engage with the materiality and visual culture of texts – and through collaborative, multimodal forms of research not possible in print. In this way, *SQA* has the potential to

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revive the methods of bibliography for a new generation of scholars. It remains to be seen if Shakespeareans are willing to adjust their research habits to the digital environment.

Whitney Trettien
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Exhibition Reviews

London Bound: American Writers in Britain, 1870–1916
Special Collections Library, Morris Library, University of Delaware
24 August 2010–17 December 2010

As the exhibition curators note in their introductory text, "'London Bound'…highlights books, manuscripts, periodicals, drawings, photographs, letters, and printed ephemera of turn-of-the-century writers who had transatlantic literary links." This polyvalent exhibition was mounted in association with *Useful and Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites*, a remarkable conference hosted by the University of Delaware Library in October 2010. The theme of the conference focused on William Morris's 'transatlantic' influence in the US during the last decades of the nineteenth century under the banner of the Arts and Crafts movement. The conference surveyed Morris's influence upon American decorative arts, social and political philosophy, and book design and publishing. *London Bound*, however, provided the conference organizer Mark Samuels Lasner and his co-curator Margaret Stetz with the opportunity to explore the 'transatlantic' theme through the reverse lens of American writers who traveled to London armed with letters of introduction in the hope of entering the literary arena at the moment when London was the capital of the English language publishing world.

Despite the compact gallery space, the curators organized the exhibit into ten sections following a chronological arc covering a period of forty years. The exhibition begins with the transformation of London from the flatulence of the late Victorian period through the epigone of the Pre-Raphaelite Movement to the Yellow or Decadent Nineties; to, finally, the rise of the Imagist experiment on the eve of the First World War. The curators did not produce a printed catalog, but the exhibition website is very useful and informative:

<http://www.lib.udel.edu/ud/spec/exhibits/londonbound/index.html>.

The exhibition brings together an A-list of mostly American-born authors, artists, journalists, and social activists, whom Stanley Weintraub sometimes referred to as 'London Yankees.' The list include many familiar names: Bret Harte, James McNeil Whistler, Henry James, Mark Twain, Joel Chandler Harris, Joseph Pennell, Henry Harland, Frank Harris, Stephen Crane, Edith Wharton, W. E. B. Dubois, W. D. Howells, Willa Cather, Robert Frost, Ezra Pound, Gertrude Stein, and T. S. Eliot. Not limited to the star power of a James, Pound, Twain, or Whistler, the exhibition also illustrates the wider lure of London to the many others who were drawn to London to promote either their careers or social or political causes. These less familiar figures include, for example, Moncure Daniel Conway, a Virginia-born abolitionist, or Napoleon Sarony, a photographer based in New York. Joaquin Miller, the Indiana-born frontier poet described as a "pathological liar, an eccentric, a poseur," is a striking figure from this group: sometimes referred to as the 'American Byron,' he was greatly admired and befriended by both D. G. Rossetti and Oscar Wilde. Others include Emma Lazarus, an American journalist who interviewed William Morris in 1886, and Fred Holland Day, who worshiped, emulated and collected Keats, and moved easily within the pantheon of the fashionable London literary elite. Of equal importance is the attention given to African American writers attracted to London, including Paul Laurence Dunbar and Elizabeth L. Bank, and the voices representing the emerging Women's Movement, such as Charlotte Perkins Gilman, Emma Goldman, and the Canadian-born Sarah Jeannette Duncan.

Although Morris and the Pre-Raphaelites appear frequently in the exhibition's complex thematic narrative, it becomes clear to the viewer that the exhibition's focus is on what has been referred to as the 'aesthetic adventure' in London during the 1890s. Enter Oscar Wilde, Aubrey Beardsley, John Lane, Elkin Matthews, Sir Max Beerbohm, and George Moore to name the most prominent. Perhaps the most important object in the exhibition, represented not only by a number of issues but also by a poster announcing the first volume, is *The Yellow Book*, the revolutionary and notorious art and literary journal, whose pages were home to the Anglo-American Aesthetic Movement. Published by John Lane, the founding editor was the American,

Henry Harland, who presided over the first four issues. The first issue shocked London's bourgeois sensibility, appearing at the precise moment of Oscar Wilde's disgrace, trial and demise; the reputation of art editor Aubrey Beardsley was impugned and tainted; and, John Lane was nearly ruined. Despite the controversy, *The Yellow Book* endured for thirteen issues and symbolized the decadent style of the 1890s. In his study *Decadent Culture in the United States* (2008), David Weir observes that "'decadence' takes on new value when the word is used to refer to a set of styles and sensibilities associated with cultural and social transition." In many respects *London Bound* masterfully illustrates the styles and sensibilities of the era through the materiality of the texts documenting the transformation of the late Victorian Aesthetic experiment into the brave new world of Modernism.

David McKnight
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"Heresy and Error": The Ecclesiastical Censorship of Books 1400–1800
Bridwell Library, Southern Methodist University, Dallas TX
20 September–17 December 2010

The viewer knows that this is going to be a different kind of exhibit when the first book encountered is missing several pages and has entire passages marked out with heavy ink. For many collectors, this kind of damage diminishes a book's value and certainly makes it unfit for display. However, in contrast with any desire for clean copies, book historians have become increasingly interested in 'damage' of this kind as a marker of readers' interactions with printed products. It is precisely this kind of interaction that *Heresy and Error* explores. As the title indicates, the exhibition showcases two types of Roman Catholic ecclesiastical censorship: the banning of books deemed heretical and the correcting or expurgation of books considered erroneous. The opening volume of the exhibit, a commentary on the New Testament written by Erasmus, shows signs of both types, and provides an introduction to an exhibit full of books that otherwise might never have been on display. As the exhibition catalogue admits, "it is unusual for Bridwell Library to showcase its damaged volumes." Thus, *Heresy*

and Error is a rare opportunity: a chance to experience the impact of church authority on early modern reading practices through a graphic representation of the church's intervention in intellectual and spiritual life.

A major strength of the exhibit is Curator of Special Collections Eric White's choice to preface his historical survey of censored books with two rooms that push viewers to recognize twenty-first-century assumptions about freedom of the press, and attempt to encounter early modern ecclesiastical censorship on its own terms. The volumes in this section demonstrate that church leaders felt a spiritual obligation to refute untruth and purify church tradition. For example, Henric van Cuyck, a sixteenth-century Bishop of Roermond, argues in one of the seven essays in his *Panegyricae orations septem* that while writing is an important component of Christian life, the invention of the printing press has enabled the spread of lies that must be expelled in order to preserve the truth. Further, church leaders locate their authority for censorship within biblical precedent. The 1758 edition of the *Index librorum prohibitum* opens with an engraving of newly converted Greeks and Jews burning their heretical books as the apostles look on approvingly, an incident recorded in Acts 19:18–19. These opening rooms offer a context in which to view the rest of the exhibit, asking the viewer to consider the 'offensive' volumes through this theological perspective.

Perhaps the highlight of the exhibit is the 1564 *Index librorum prohibitum* produced on the authority of the Council of Trent, which designated three classes of prohibited books: books written by a heretic whose entire corpus was deemed prohibited, individual heretical books written by an author whose work was otherwise acceptable, and all anonymous books. Alongside copies of this index and other documents from the Council of Trent are displayed examples of each class of censorship. Next to an *Index* opened to the letter 'G' is a copy of Galileo's *Dialogo*, his famous work that explains that the earth rotates around the sun, for which he was deemed a second-class heretic. In this same case are works by first-class heretics like Martin Luther, one of the earliest targets of ecclesiastical censorship, and several anonymous books. This grouping demonstrates the scope of ecclesiastical censorship over nearly four centuries and the extent of the church's efforts to combat heresy.

While it is somewhat uncomfortable to view what we consider classic and vitally important texts alongside documents that prohibit them, the sight of expurgated books has a slightly different, admittedly disturbing effect. Official expurgation could mean inking out, cutting out, or gluing paper over passages considered unorthodox. While the exhibition catalogue explains that "many books of mainstream Catholic orthodoxy were expurgated simply because they contained errors," the display of expurgated Hebrew books in this section of the exhibit tells a different story. Based on a *Sefer Hazikuk* (Book of Expurgations) compiled by a converted rabbi, Jewish converts to Christianity expurgated thousands of passages from Hebrew Scriptures, commentaries, and other texts. Examples of this correction are perhaps the most difficult moments in the exhibit for the viewer to accept, as they demonstrate a disregard for and intolerance of the traditions of one's neighbors. These moments of unease, however, only further demonstrate the value of the introductory section of the exhibit that encourages the reader to attempt to explore church censorship within its own spiritual and theological perspective.

It seems nearly impossible to assess this exhibition in a cursory fashion, as doing so necessarily leaves out so many fascinating elements, like the collection of prohibited sermons of the Dominican preacher Savonarola or the collection of Mexican broadsides that list prohibited books. As a whole, the nature of this collection demonstrates the value of what we might consider damaged texts and the insights to be gained from an investigation of their place in social and cultural life. A website offers the wall text and many images from the books in the exhibition: <http://smu.edu/bridwell_tools/specialcollections/Heresy%26Error/Heresy.Intro.htm>.

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Visible Language: Inventions of Writing in the Ancient Middle East and Beyond
The Oriental Institute of the
University of Chicago
27 September 2010–6 March 2011

This fascinating narrative of the invention of writing focuses on the complexities of its forms, development, and purposes in four regions of the world where 'pristine' writing systems emerged independently: in Mesopotamia and Egypt (around the fourth millennium BC), in China (at the end of the second millennium) and in Mesoamerica (in the middle of the first millennium). The 102 objects on display, mainly from ancient Mesopotamia and Egypt, are mostly from the museum's permanent collection; some of the artifacts on loan are seen here for the first time in the United States.

The story of writing begins in the city-state of Uruk, its invention connected to the expansion of Mesopotamian civilization and the accompanying rapid developments in economic and administrative transactions. Early precursors to the Mesopotamian script, such as clay tokens, 'envelopes' and stamp seals (from Susa, dating back to 3700–3100 BC) clearly had record-keeping uses. Cylindrical seals from the late Uruk period (3350–3100 BC) with different geometric designs – perhaps the earliest form of a credit card – marked the owner's impression or 'signature' on a clay tablet, which could be affixed to different forms of property.

The pictographic dimensions of these proto-literate objects enhance their aesthetic beauty while demonstrating in nascent form some of the controlling rhetorical figures of cuneiform writing: synecdoche and metonymy. A striking example of metonymy – in which the relation between part and whole has cultural associations – is the lovely Inana Symbol (loaned by the Vorderasiatisches Museum in Berlin), a baked clay tablet from 3200 BC shaped in the stylized form of a bundle of reeds, rolled at the top. The basis of the figuration is thought to be the bundles used as 'entry posts' to reed dwellings in southern Iraq (70). Found in the temple complex of the goddess in Uruk, the bundle became the basis of the cuneiform rendition of her name.

These glyptic and iconographic signs gradually became more symbolic and abstract, exhibiting the wedge-shaped characteristics of cuneiform writing developed to present the

Sumerian language and its later offshoots such as Akkadian. Among the most interesting formations in the cuneiform script are tablets with lexical lists. Used to organize, present, and disseminate information, lexical lists became a dominant form of record keeping and also a teaching device. The most important of these is a clay tablet from Uruk, the "Standard Professions List" from 3200 BC, in which 140 professions are presented in a grid of 20 rows and 6 columns, perhaps the first spreadsheet in human history. Scribes learned the cuneiform script by copying such lists; a thousand years after their creation, they were still in use in modified and expanded forms.

The introduction of speech into writing occurred mainly through the 'rebus principle,' which is the 'germ of phoneticism.' But the relationship between early writing systems and speech was at best tenuous. As Christopher Woods, the chief curator, remarks, "[E]arly writing did not reflect spoken language, nor was it invented to do so ... early writing systems could rely heavily on ... non-linguistic background information to make their abbreviated, mnemonic messages intelligible" (20). Thus reading, as we think of it today, could not be applied to early Mesopotamian and Egyptian writings.

In Mesopotamia, almost one thousand years had to pass before writing could capture speech in its entirety. The fascinating clay tablet called the "Chicago Syllabary" (from first millennium BC) is a lexical list offering the Sumerian and Akkadian pronunciations of different cuneiform signs and their names. The function of writing as a significant vehicle that could preserve oral traditions and pronunciations is shown in a first century BC clay school tablet featuring an incantation in Akkadian; on the tablet's reverse side, we find, in Greek alphabet, the phonetic rendering of the text as it would sound in Akkadian, a language, which by this time, had been defunct for several hundred years. The proliferation of languages – and the necessity to be multilingual – is also evident: on a lapis lazuli ornamental peg from Persepolis, the text appears in Old Persian, Babylonian, and Elamite.

Examples of Egyptian writing – both for administrative and commercial functions as well as for ceremonial and commemorative ones – were also on display. A section of the Book of the Dead on papyrus dating to the Ptolemaic period displays hieratic writings. Demotic script is shown in samples of five different handwritings on papyrus, on an "An-

nuity Contract" between a husband and wife, one purpose of which was to insure that he would properly support her. Samples of Anatolian hieroglyphics as well as early writings in Aramaic, Hebrew, and Minaean are also featured. On loan from Harvard is one of the earliest known examples of alphabet: an eye ('*ayin*) appears on an early second millennium BC stone plaque from Egypt (Sinai).

The judicious selection of artifacts and their meticulous arrangement and layout create a superbly well-focused and informative exhibition. The circular arrangement of the display cases brings us back to our initial point of entry to the exhibit, where the first object arresting the eye was a large hanging banner, on which video images were projected. Demonstrations of ancient writings alternate with a view of the writer's hand as it presses the reed stylus onto the wet clay to create cuneiform writings in Hittite; another image shows hieroglyphics being painted on papyrus. The video emphasizes not only one main focus of this exhibit – the *visibility* of writing and how it has formed what John Berger called our "ways of seeing" – but also the idea of writing not simply as a record of dead ancient relics but as an *action*, a perpetual live motion binding human beings separated by time and space.

Christopher Woods (ed.). *Visible Language: Inventions of Writing in the Ancient Middle East and Beyond*. Chicago: University of Chicago Press, 2010.

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Eastern Illinois University

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Bibliotheca Artis: Treasures from the Museo del Prado Library
Museo del Prado, Madrid (Spain)
5 October 2010–30 January 2011

It is well known that the Museo del Prado features masterpieces of such major European artists as Fra Angelico, Hieronymous Bosch, Tintoretto, Rubens, and Goya. Very few people, however, are aware of its important library. The Museum's library, currently in the Casón del Buen Retiro, holds around 60,000 monographs and 700 periodicals, with a particular emphasis on literature on western European painting from the Middle Ages to the nineteenth century. An important part of this collection is constituted by the libraries of José María Cervelló and Daza-Madrazo,

which were bought by the Museum in 2003. With that acquisition, the Museum's library came into possession of more than 4,000 rare books on visual arts. These volumes include some very rare French and Italian titles, a large number of sixteenth- to nineteenth-century treatises on art and architecture, and more than 100 manuscripts. These two acquisitions are integral to *Bibliotheca Artis*, but it is important to note that this exhibition does not only display books, but also works of art (including Titian's *Portrait of Daniele Barbaro*, ca. 1545; El Greco's *Annunciation*, ca. 1570; Giovanni Paolo Panini's *Ruins with Saint Paul Preaching*, ca. 1735; and Livio Mehus's *Allegory of Painting*, ca. 1650). The purpose of the exhibition was not to show books about art, as the title might suggest, but to highlight their interdependence through the display of 40 books and eight paintings.

The exhibition is divided into three sections, 'Bibliotheca Artis,' 'Bibliotheca Architecturae,' and 'Bibliotheca Imaginis,' and is displayed in a single, small, square room at the Museum's Jerónimos building. The first section, 'Bibliotheca Artis,' shows some examples of the most important European literature on art. Visitors can see precious editions of various key Renaissance treatises written by Leon Battista Alberti (*La Pittura*, Venice: Gabriel Giolito, 1547), Leonardo da Vinci (*Trattato della pittura*, Paris: Giacomo Langlois, 1651), Albrecht Dürer (*Institutionum Geometricarum*, Paris: Christianum Wechelum, 1532), and Daniele Barbaro (*La pratica della perspettiva*, Venice: Camillo et Rutilio Borgominieri, 1569). Spanish theorists are also well represented through copies of the Juan de Arfe's *De varia commensuración* (Seville: Andrea Pescioni and Juan de Leon, 1585), Vicente Carducho's *Diálogos* (Madrid: Francisco Martínez, 1633–1634), Francisco Pacheco's *Arte de la pintura* (Seville: Simon Faxardo, 1649), and the *Discursos* of José Martínez.

'Bibliotheca Architecturae' is devoted to showing how certain treatises on architecture printed during the sixteenth and seventeenth centuries played an important role in contemporary paintings, and how their illustrations were repeatedly used by visual artists to create different architectural backgrounds in their works. Therefore, this section puts on display diverse Renaissance and Spanish Golden Age published architectural works such as those of Vitruvio (*De architectura*, Como: Gotardo da Ponte, 1521), Andrea Palladio (*I quattro libri dell'Architettura*, Venice: Dominico de Franceschi, 1570), Sebastiano Serlio (*De architettura*,

Venice: Francesco Sense et Zuane Krugher, 1566), and Juan Caramuel (*Architectura civil*, Vegeven: Camillo Corrado, 1678). This section concludes with a brief selection of books about public celebrations (as examples of some artists' engagement in ephemeral architectural structures), and published testimonies of lost, but spectacular, temporary structures, often designed by famous painters such as Rubens and Valdes Leal.

The next section, 'Bibliotheca Imaginis,' highlights the role that book illustrations and printed repertoires have played in European art imagery as indispensable sources of both training models and formal and iconographic inspiration for artists. This section shows an often overlooked relation between books and paintings. Books were not only written words or a medium for theoretical exchange among artists, but also strong visual and iconographic elements. In a certain sense, in these cases, printed books were not appearing after high artworks, but were a source of them. This section displays sketch books (José García Hidalgo, *Principios*, Valencia, ca. 1693), portrait repertoires (Anton van Dyck, *Le Cabinet*, Antwerp: Verdussen, ca. 1700–1720), emblem books (Andrea Alciati, *Diuerse imprese*, Lione: Gulielmo Rovillio, 1549; and Otto van Veen, *Theatro moral*, Amberes: Viuda de Henrico Verdussen, 1733), albums of prints reproducing European paintings (Peter Paul Rubens, *La gallerie du Palais du Luxembourg*, Paris: Duchange, 1710; and Frans van Stampart, *Prodromus*, Vienna, 1735), and works that, although they were not directly addressed to artists, nonetheless had an important influence in Renaissance and Baroque art (Cesare Ripa, *Iconologia*, Rome: Lepido Facii, 1603; and Paolo Giovio, *Vitae Illustrium virorum*, Basel: Petri Pernae, 1576).

The exhibition is complemented with a Spanish-language catalogue, and an accompanying website that provides a good overview on the subject and some information about the exhibition and its exhibits that are not in the printed catalogue.

In conclusion, *Bibliotheca Artis*, although of small dimensions, is a highly recommended exhibition on an unusual topic. A visit to it is also a good occasion to learn more about the richness of the Museo del Prado's collections. However, for those who will not be able to visit it, its webpage will be a perfect *succedaneum*.

Javier Docampo and Javier de Blas, *Bibliotheca artis: tesoros de la Biblioteca del Museo del Prado*.

Madrid: Museo Nacional del Prado, 2010. <http://www.museodelprado.es/exposiciones/info/en-el-museo/bibliotheca-artistesoros-de-la-biblioteca/>

Benito Rial Costas
Madrid

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The Ideal Book: Private Presses in the Netherlands 1910–2010

Museum Meermanno | House of the Book,
the Hague, the Netherlands
19 November 2010–20 February 2011

Directly across from the Malieveld in the Hague, where on 21 January 2011 about 10,000 Dutch students protested proposed budget cuts for higher education, and not so far away from the historical cortège of a combined 500 lecturers from all Dutch universities, is the former residence of Baron W. H. J. van Westreenen van Tiellandt (1783–1848), now commonly known as Museum Meermanno. In this atmospheric building he amassed a considerable collection of books on a wide range of topics. His second cousin and inspiration, Johan Meerman (1751–1815), owned a sizeable collection as well, of which a significant part was integrated with Van Westreenen's collection after Meerman's death. In addition, the museum focuses on acquiring books from after 1850. The shape and design of the books are the determining factors.

After having considered various names in past decades, in 2009 the board of the museum decided to add 'House of the Book' to the name of the museum. What could be a better place to host a unique overview of the history of hundreds of books that were made by dedicated booklovers over the past hundred years? Following the example of the English Kelmscott Press of William Morris (1834–1896), in 1910 the first Dutch private press, De Zilverdistel (the Silver Thistle), was founded as an alternative to the nineteenth-century mass production of books, although details about the foundation are shrouded in mystery thanks to the lack of adequate archival material. What is known, however, is that in the first years the poets J.C. Bloem, Jan Greshoff, and P.N. van Eyck were involved with De Zilverdistel. From advertisements in newspapers and publications it became clear that they were striving to achieve an ideal of typographical perfection. In other words, they

were trying to design the ideal book. A perfect example of such an aesthetic program is presented in the exhibition, published by Doves Press: T. J. Cobden-Sanderson's *The Ideal Book or Book Beautiful* from 1901.

A significant section of the exhibition space is reserved for the dynamic history of the first Dutch private press. The displays encompass inviting archival material, accompanied by clear and concise contextual information, in essence presenting the most determining developments in the history of De Zilverdistel. Walking past the showcases, visitors are drawn into the passionate discussions between the founders of the press, into the typographical and other design choices made, and finally treated with a selection of beautiful books. But this is when the exhibition really starts standing out. Where precious bibliophilic gems are usually kept behind glass only to be viewed, *The Ideal Book* provides for visitors to sit down and actually take the books that they are presented with into their own hands. Being able to flick through the pages, examine the vignettes, experience the feeling of the paper, and read the text in specially designed typefaces, provides for a moving sensation, and makes the history of the Dutch private press movement literally tangible.

This engaging aspect is featured along all parts of the exhibition. In the room where the history of private press printing during World War II is featured, visitors are again invited to sit down and take book in hand. Against the backdrop of internationally renowned artist and printer H. N. Werkman's *Chassidische Legenden* (Chassidic Legends), the difference between clandestine and illegal printing is explained. Although often commercial ventures, and not private presses in the strictest sense, the separate spheres of commercial and ideological printing became entangled, to a degree, during the occupation. According to Jaap Romijn, who published the Schildpad-series (Turtle series), printing in the wartime years provided for "a sense of freedom in a time without any."

A huge board with a timeline shows the chronological development of the private press in the Netherlands. After the foundation years of 1910, a first surge is seen in the years between 1940–1950, after which the number of new private presses was in decline. A second surge, or better yet, a veritable boom, took place after 1970 right up till 2000, after which the number of new private presses started dwindling down. The many, rich aspects of the publications of the exceedingly growing

group of book artists after 1970 form the last segment of the exhibition. Nearly too much to show, the displays almost burst with examples of modern techniques, rare and meticulously designed typefaces and book shapes. At the tail-end of the exhibition, the books that were awarded with the title 'Beautiful Marginal' of the years 2008–2009 are put on show, and again open and available to satisfy personal curiosity.

After the opening of the exhibition, a website containing an extensive amount of contextual information – albeit in Dutch – as well as numerous images was launched: <www.kb.nl/galerie/privatepress>. In addition, a book was published with rich illustrations, tracing the history of the Dutch private press movement from their pioneers, via wartime publishers, to modern printers who work in the margins of the book trade. Originally published in Dutch, it is also available in English: Paul van Capelleveen and Clemens de Wolf (ed.), *The Ideal Book: Private Presses in the Netherlands, 1910–2010*. Nijmegen: Vantilt, 2010.

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Hand, Voice, and Vision: Artists' Books from the Women's Studio Workshop
The Grolier Club, New York, NY
8 December 2010–5 February 2011

The term 'artists' books' is a relatively new one. This splendid exhibit suggests that the phrase describing creations "that were art as opposed to books that catalogued and described art" came into use around 1970. Just a few years later, in 1974, the Women's Studio Workshop (WSW), an artists' workspace in upstate New York that encourages the voices and visions of individual women artists, began providing both emerging and established artists with studio facilities and technical expertise to produce limited edition artists' books. It has since become the largest publisher of hand-made artists' books in the US.

Forty examples from WSW's archive of over 200 have been chosen for *Hand, Voice, and Vision*, which originally opened in late 2010 at the Grolier Club in New York City. For those who missed it there, the exhibit will move on to the University of Southern Maine in the Spring of 2011; to Smith College in Fall, 2011; to Vassar College in Spring, 2012;

to Carleton College in the Fall of 2012; and, in the winter of 2013, it may be viewed at Scripps College in Claremont, California.

This is a small exhibit, but its wit and complexity deserve slow, careful perusal. The selections are presented under the three different qualifiers of the exhibit's title: 'Hand' ("the mark of the maker in the books"); 'Voice' (acknowledging "some of the recurring themes that have been addressed in the books over the years"); and 'Vision' (celebrating "the extraordinary work of artists whose ideas and execution have transcended everyday practice."). One could easily argue that each book subsumes more than one of the themes.

The books are, not surprisingly, extraordinarily different from one another, as creators play with typography (or eliminate it completely), dimensionality, illustration techniques, colors, paper, and the mechanics of creating a book. Standouts include Carol Barton's *Everyday Road Signs*, a tunnel book that uses roads, maps, and traffic signs to wonderful effect, and Katherine Aoki's *How I Lost My Vegetarianism* with a relief print of two buffalos next to a bar to represent the buffalo wings that caused her downfall. Ann Lovett's *Relation*, an ingenious accordion book, features interlocking tabs with adverbs and adjectives, such as "impervious," "submerged," and "subterranean" printed on them.

Children of Holocaust survivors (and others, perhaps) will instantly recognize the significance of the bared arm made out of cast paper with a tattooed number on it in *Fifty Years of Silence: Eugene Kellner's Story, 1991*. Resting in a plain wooden box (bearing the same number) that evokes a coffin, artist Tatana Kellner's work is one of two volumes preserving the author's parent's memory of internment in several concentration and extermination camps during World War II.

A formidable-looking metal lock appropriately keeps Barbara Leoff Burge's book, *None of Your Damn Business*, shut tight. Privacy is further insured by the fact that the pages inside, which recount the story of Yang Huanyi, the last writer of the Chinese women's secret language 'Nushu,' are covered in a shorthand that bears an uncanny resemblance to an Islamic script "whose celebrated practitioners are exclusively men." The author has dedicated the book "to all who by dint of necessity or for the sheer mischief of it, write their own secret language."

In a recent email, WSW founder Ann Kalmbach described the "general enthusi-

astic approval" with which the exhibit has been met so far. "We are, of course, quite pleased just to be having a show at Grolier," she added. "It is a stamp of approval from the most dedicated cadre of book lovers, so that in itself is important. And the exhibit is, I think, good looking and engaging and, in some way I can't quite articulate, uplifting or upbeat. Most of the work has both form and content. I think the WSW books excel in that regard. All of the books are in a 'readable' format on our website, <www.wsworkshop.org>."

The books, which are displayed behind glass, are represented in 'readable' format at the exhibit as well, through the presence of a computer. Although the captions that accompany the books in the exhibit are generous, the opportunity for a page-by-page look is not to be missed. A free cell-phone audio tour is another embellishment. Finally, in addition to reproducing and documenting images, the beautifully produced catalog that accompanies this show includes essays by the exhibition curator, librarians, teachers, curators, and artists – for example, Jae Jennifer Rossman's 'Documentary Evidence: The Aura of Veracity in Artists' Books' – that make for compelling reading.

Ellen D. Gilbert
Princeton, NJ

FELLOWSHIPS CONT.

team working on a new multi-platform edition (print and digital) of Shakespeare's Complete Works, to be published by Oxford University Press (general editors Terri Bourus, John Jowett, and Gary Taylor).

Preference will be given to candidates with Ph.D. in hand, but ABD candidates will also be considered. Candidates must have training in, and enthusiasm about, early modern bibliography and/or textual studies, performance, or book history. We will consider applications immediately and continue until the positions are filled.

Applications, including a cover letter, CV, and three letters of recommendation, should be submitted online as Word or PDF files, addressed to Dr Terri Bourus at <tbourus@iupui.edu>. The committee hopes to conduct Skype interviews of select applicants before June 30, 2011.

IUPUI is an EEO/AA Employer, M/F/D.

Pre-Raphaelite Fellowship

The University of Delaware Library and the Delaware Art Museum are pleased to offer a joint Fellowship in Pre-Raphaelite studies. This one-month Fellowship, awarded annually, is intended for scholars conducting research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. Research of a wider scope, which considers the Pre-Raphaelite movement in relation to Victorian art, literature, and history, will also be considered. Projects which provide new information or interpretation—dealing with unrecognized figures, women writers and artists, print culture, iconography, illustration, catalogues of artists' works, or studies of specific objects—are encouraged, as are those which take into account transatlantic relations between Britain and the United States.

The recipient will be expected to be in residence and to make use of the resources of both the Delaware Art Museum and the University of Delaware Library. The recipient may also take advantage of these institutions' proximity to other collections. Each recipient is expected to participate in an informal colloquium on the subject of his or her research during the course of residence. Up to $3,000 is available for the one-month Fellowship. Housing may be provided. Personal transportation is recommended. The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. Applications from independent scholars and museum professionals are welcome. The deadline to apply for the 2012 Fellowship is **October 15, 2011**. To apply, send a completed application form, together with a description of your research proposal

(maximum 1 page) and a curriculum vitae or resume (maximum 2 pages) to the address given below. These materials may also be sent via email to: <fellowships@delart.org>. Letters of support from two scholars or other professionals familiar with you and your work are also required. These must be sent by mail to:

Pre-Raphaelite Fellowship Committee
Delaware Art Museum
2301 Kentmere Parkway
Wilmington, DE 19806
USA

For an application form and more information, go to: <www.delart.org/education/fellowships.html>.

The successful applicant will be announced by November 15, 2011. The chosen candidate will then be asked to provide a date for assuming the Fellowship by December 1, 2011.

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Postdoctoral Fellow in the History and Future of the Book (2011-12, renewable)

The Implementing New Knowledge Environments (INKE) project seeks a post-doctoral fellow in the History and Future of the Book, with expertise in Textual Studies and Digital Humanities. This position is based in the Faculty of Information at the University of Toronto. The successful candidate is anticipated to work closely with team members at various Canadian universities and beyond. The postdoctoral fellow's work will bridge digital humanities and the history of books and reading, collaborating with INKE's Textual Studies team, consulting with project stakeholders,

and liaising with other INKE researchers. The fellow will be expected to teach a light course load in the Faculty of Information and the collaborative program in Book History and Print Culture, to be remunerated in addition to the fellowship's salary.

The successful candidate will have skills in humanities-oriented research, textual studies, and book history/bibliography, including training or demonstrated experience working with a variety of digital humanities resources. Aptitude in research planning and management would be an asset. The ability to work in concert with our existing team is critical. The successful candidate should also have first-hand experience with XML/HTML (and related technologies), PHP, and MySQL. Familiarity with TEI P5 and JavaScript would also be considered assets.

The salary for this position is competitive in the Canadian context, and is governed in part by SSHRC practices. Applications comprising a brief cover letter, CV, and the names and contact information for three referees may be sent electronically to <inke.ischool@utoronto.ca>. The contract can begin as early as September 2011; it is for a one-year term, with the possibility of renewal. The position is subject to budgetary approval.

Interviews may be conducted via Skype, or in person at the Modern Language Association (Los Angeles), Congress of the Humanities and Social Sciences (Fredericton), and other venues at which INKE team members are present. Applications will be reviewed until the position is filled.

www.inke.ca
ischool.utoronto.ca
bookhistory.ischool.utoronto.ca

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University of Queensland Post-Doctoral Fellowships

The University of Queensland (UQ) invites applicants for Post-Doctoral Research Fellowships in 2012, to be awarded to early career researchers of exceptional caliber wishing to conduct full-time research at the University.

In particular, the scheme aims to attract outstanding recent doctoral graduates to the University in areas of institutional research priority. Although this is a university-wide scheme, the School of English, Media Studies and Art History would be keen to receive applications from candidates across the broad range of SHARP's interests.

To be eligible, an applicant must not have had more than five years' full-time professional research experience or equivalent part-time experience since the award of a PhD, as at 30 June 2011. The selection process will also consider the alignment of the proposed research with areas of existing research strength, or research areas that UQ Faculties/Institutes wish to develop as strategic priorities.

The period of appointment is three years, commencing in early 2012. The current salary range for the award is A$76,592.18, plus 17% superannuation. Each appointee will be entitled to maintenance funds of A$20,000 over the term of the Fellowship to support research costs. Appointees relocating from interstate or overseas will be entitled to reimbursement of travel and relocation costs.

The Guidelines, Conditions of Award and Application Form are available online at: <www.uq.edu.au/research/rid/fellowships>.

For further information, contact: <UQFellowships@research.uq.edu.au>.

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