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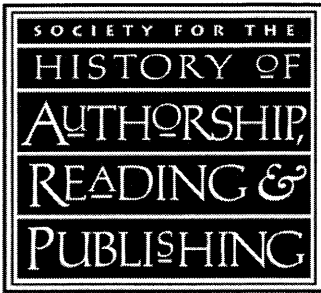
SHARPNEWS

Volume 20, Number 3 — Summer 2011

CONFERENCE REVIEWS

SHARP Brisbane

28-30 April 2011
The University of Queensland

"The Long Twentieth Century" was my first visit to Australia. It was a great trip. I am a deeply anxious person; Australia is a country where the stock response to any apology or expression of concern is "No worries!" We were *made* for each other. I returned home with an immense new bibliography of things to read, new energy to face down my own work, lots of new scholarly connections, and jetlag from hell.

The conference had everything from major overviews of the institution of literary studies and of authorship to focused, specific case studies of various kinds of texts. I learned about reading, writing, and libraries in war time, about the effect of the Nobel Prize on translation of the laureate's work, about popular histories of the English reader, about lesbian reading groups in Canada, about birth control publications, literary adaptation, twentieth-century re-inventions of nineteenth-century captivity narratives in the U.S. and Australia, British colonial cookbooks as global contact zones, Evelyn Waugh's marginalia, and fan cultures around Harry Potter and *Lady Audley's Secret*, among others.

Our keynote speakers offered institutional analyses. Jim English (University of Pennsylvania) illuminated methodological tensions between reading and counting, critique and description, narrativization and visualization in literary studies in his talk, "Literary Studies and Sociological Method." He placed this divide in the larger context of higher education in the U.S., where a regime of quantification rewards disciplines that can be rendered commensurate with it. English highlighted the work of young scholars whose work bridges these methodological divides between close and distant reading, between description and

critique. Simone Murray (Monash University), in "Author Functions: The Transmedial Author and the Contemporary Adaptation Industry," laid out the structural conditions necessary for authorial celebrity across media – legal, institutional, and commercial – and examined the way "multiplatforming" (books, films, television, new media) transforms our notions of authorship. Both talks provided broad frameworks for rethinking the institutions in which reading, writing, teaching, and publishing take place.

An additional benefit was the education I received in Australian literature and media, about which I knew (and know) very little. For example, Jacinta van den Berg (University of Sydney) illuminated the 'Williamson economy': the immense contributions made by accessible, prolific playwright David Williamson to subsidizing and cross-subsidizing drama publishing in Australia. Walter Mason explicated how Australian etiquette books both recreate class and gender hierarchies and push in the democratic direction of establishing common codes of behavior in "The Anxious Australian: Etiquette Books and the Myth of An Egalitarian Nation." Nicole Moore's paper on the "Censor Poets" taught me that a small cadre of academic literary scholars based in Canberra did the lion's share of censoring in Cold-War Australia, since they could not send suspect materials through the mail. In 85–90% of cases, the reason for banning was obscenity.

The low point of my trip occurred just before I headed over to the Queensland State Library for Jim English's pre-conference master class. I was next door at the Queensland Art Gallery. My *Frommer's Australia* guide calls it "one of Australia's most attractive galleries, with vast light filled spaces and interesting water features inside and out." It also offers some amazing Aboriginal bark paintings. I was so distracted by looking at one that I walked right *into* one of the interesting water features. As I stood knee-deep in this water feature, thinking about the excellent impression I was about to make on my classmates with my water-logged

self, some colorful language came out of my mouth. Fortunately, it was blasphemous, but *not* obscene. No worries!

Erin A. Smith
University of Texas

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Click-on-Knowledge

11-13 May 2011
University of Copenhagen

There was more hypothesizing than clicking at the *Click-on-Knowledge* conference, a trend indicative of the cutting-edge research on display at the University of Copenhagen over the course of three well-organized and enjoyable days. Each of the eight plenary talks and twenty-one paper presentations engaged in one way or another with the complex relationship between technology and scholarship. Given the interdisciplinary nature of this relationship, *Click-on-Knowledge* brought together a diverse mix of literary scholars, computer scientists, bibliographers, philosophers, and physicists, presenting us with a rare chance to touch base on issues that cut across departmental lines. As the conference progressed, this myriad of perspectives outlined many of the issues currently occupying those on the exciting and unstable frontier of the Digital Humanities. And while some of us attended the sessions in person, strolling the beautiful

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winding streets of Copenhagen after the days were done, others tuned in from all around the world to the plenary sessions, streamed live on SHARP's website.

Susan Schreibman (Royal Irish Academy) opened the conference by replacing a period with a question mark, modifying her original title to strike a pertinent note of uncertainty: "We Are All Digital Humanists?" The shift acknowledged and confronted the divide that still persists in the academy between old and new research methods. Those without a prepared PowerPoint (like myself) often felt compelled to self-deprecate at our old-fashioned habits, yet the overwhelming message of both Schreibman's talk and the conference at large was that this embarrassment and perceived divide need not exist. Far from being a big, scary field reserved for highly trained technology specialists, the Digital Humanities is available to everyone; it presents us with a diverse set of tools and research methods that can be used to enhance our engagement with both older and newer conceptual problems. All that is needed, as Schreibman insisted, is a more substantial infrastructural bridge to help forge clearer links between emerging and traditional modes of analysis.

A question raised throughout the various talks was how tools like *Google* and *Wikipedia* should figure into our research activities. Always one to push the envelope, the canny Charles Lock (University of Copenhagen) made his point by dedicating a portion of his address to the historical development of the blank administrative form: a portion that he admitted, after having delivered it, was composed after only forty-five minutes of Googling "research." What is it to know a fact when every fact is available through the smartphone in our pocket? Although the general consensus in response to Lock's provocation was that search engines cannot (yet) synthesize information to compose integrated and argumentative books and articles, there was a clear anxiety in the air about the role of the scholar in an era overloaded with easily accessible information. Mark Malseed (co-author of *The Google Story*) and Jasper Bojsen (Microsoft) then brought their journalistic and IT perspectives to bear on this anxiety, with Malseed concluding that, for better or for worse, the Google giant is largely indifferent to the humanities, and Bojsen turning to William James to emphasize that "the connecting *is* the thinking."

While *Click-on-Knowledge* emphatically demonstrated the vast potential of the Digital

Humanities, it also made clear the range and gravity of the difficulties facing its purveyors. The current system of academic rewards, for example, remains biased towards printed achievements; this bias makes it difficult for scholars working in the Digital Humanities to achieve recognition for notable accomplishments, such as creating and maintaining public-access archives and research tools. What counts as a publication? What happens when you can't print off your research to bring to a job interview? The vital importance of tools like Juxta and archives like those dedicated to the work of Walt Whitman and William Blake cannot be overstated, yet Linda Bree (Cambridge University Press) declared that the printed monograph remains the uncontested gold standard in academic publishing – a reality that she insisted is hardening rather than slackening off.

In many of the presentations and conversations at *Click-on-Knowledge*, there was an implicit suggestion that the anxiety in the academy around the democratization of knowledge through technology seems to be reviving an outdated conservatism towards recognizing born-digital projects as academically credible. While digital technologies urge and facilitate collaborative research, many academic institutions continue to adhere to the romantic ideal of the cloistered scholar putting ink to paper in the seclusion of her office. *Click-on-Knowledge* was a timely reminder that scholars – particularly in the Humanities – need to involve themselves in dictating the flow of technology, instead of always just reacting to it or attempting to ignore its developments.

Ben Gehrels
Simon Fraser University, Canada

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Click-on-Knowledge II

Organized by the Department of English, Germanic and Romance Studies of the University of Copenhagen, the *Click-on-Knowledge* conference took place from 11 to 13 May 2011. Aiming to address a broad range of issues related to the interaction between web based knowledge and contemporary scholarship, the conference brought together participants from diverse fields. The express intention of the organizers was to bridge the gap between IT providers and dedicated IT media studies researchers and the more traditional humanities scholars who feel the pressure to come to grips with new technology.

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TREVOR H. HOWARD-HILL

17 October 1933 - 1 June 2011

Trevor arrived in Oxford in 1963, my last year there, in which I was finishing a thesis on the anonymous domestic tragedy *Arden of Faversham*, under the supervision of the brilliant Shakespearean textual scholar Alice Walker. She became Trevor's supervisor too. He already had a PhD from the University of New Zealand through Victoria University College, Wellington. His research for that had been on Ralph Crane, the scribe who prepared several manuscripts for Shakespeare's company, the King's Men, and so influenced texts that appeared in the Shakespeare First Folio of 1623. The Bodleian and other Northern Hemisphere research libraries held materials that enabled Trevor to become the world's acknowledged expert on Crane, whose idiosyncracies of spelling, punctuation, and treatment of stage directions he anatomized. *Ralph Crane and Some Shakespeare First Folio Comedies* (University Press of Virginia, 1972), based on his DPhil thesis, is a classic, indispensable to editors of at least six of Shakespeare's plays and several by other dramatists.

Dr Walker, Reader in Textual Criticism, had been appointed to complete the Oxford Old-Spelling Shakespeare, upon which R. B. McKerrow had worked until his death. A pioneer in studying the habits of the compositors who set Shakespearean texts, she supported Trevor's proposal that he prepare, for publication by the Clarendon Press, computer-generated old-spelling concordances to the original quarto or Folio printings that were to serve as foundation-texts for her edition. New Zealander Dan Davin, novelist and short-story writer and at that time Assistant Secretary to the Delegates of Oxford University Press, encouraged Trevor's initiative as 'sponsor and friend.'

Although Dr Walker made little progress on the Oxford Shakespeare, which was finally brought to fruition by Stanley Wells, Gary Taylor, John Jowett, and William Montgomery in 1986, Trevor's concordances to each of the First Folio plays plus *Pericles* duly appeared between 1969 and 1973. They had been scrupulously checked against the original texts; corrections to obvious misprints were listed; lemmatized words were cited within a whole line; references were by means of

Folio through-line numbering, lines found only in quarto texts being indicated by an initial +; compositorial stints, so far as they had been determined, were recorded; a key to Globe numbering was added; and when print was justified against the right-hand margin the line was marked with an asterisk. The concordances were a splendid resource for those doing textual work on Shakespeare, though internet resources have now largely superseded them. The computer tapes were invaluable to the Oxford editors, who worked on printouts from them. In a long article in *Studies in Bibliography*, 22 (1969), Trevor discussed the huge number of tricky decisions he had been compelled to take. He alone had the combination of technical skills and expertise in Shakespearean textual scholarship to create those volumes. He passed on his knowledge in *Literary Concordances: a guide . . .* (London and New York: Pergamon, 1979)

Offshoots of Trevor's labours were two pamphlets (1976 and 1977), amounting to some 140 pages, refining Charlton Hinman's work on the First Folio compositors. Trevor explained in his introduction: 'I have ventured to send this unwanted child of my industry out into the world under no better aegis than my own.' The self-deprecation is characteristic. These pamphlets, circulated to major research libraries and selected scholars, were highly original. He summarized their findings in an article in *The Library*. Trevor had noted, among other minutiae, that patterns in the spacing around various punctuation marks confirmed most of Hinman's assignments of Folio pages or columns to particular workmen, while casting doubt on others. Trevor added a new tool for compositor identification, and reached conclusions adopted, with only minor modifications, by the editors of the Oxford Shakespeare. Trevor's work was not, as some have supposed, undermined by D. F. (Don) McKenzie's 'Stretching a Point' (1984), in which he noted that patterns in the spacing of commas within a folio in fours printed at Cambridge in 1701–2 were unrelated to the compositorial stints recorded in university archives: the Cambridge patterns stood alone, whereas the new evidence that Trevor had discovered was closely correlated with the various kinds of totally independent evidence advanced by Hinman, whose methods of typographical analysis McKenzie himself endorsed. Trevor's research on Crane and his research on compositors were interconnected, since Folio features originating in the scrivener's transcripts had to be distinguished from

features originating in the setting of type in the printing-house.

Before coming to Oxford and joining a group of us, including Vincent O'Sullivan and Richard Mulgan, who met on Sunday evenings in the Turl Tavern, Trevor had already made significant contributions to bibliography. At Victoria University, 'sporting a waxed handlebar moustache as some sort of dare', he had been prominent in student politics and as editor of the university newspaper *Salient*, mixing with Wellington's poets and novelists and financing his studies through labouring jobs. For a time he was National Secretary of the Freezing Workers Union. But it was after graduating from the National Library School in 1961 and becoming head of cataloguing at the Turnbull Library in Wellington that he compiled checklists of early books held in New Zealand – a project promoted by fellow bibliographer and tramping companion W. J. (Bill) Cameron, who was eventually lost to Canada, assuming leadership roles in English (McMaster) and then Library and Information Science (Western Ontario). Trevor also wrote pamphlets on library management, and on the ship to England in 1963 ('before it reached Naples') he completed a report on the re-cataloguing of the Turnbull's rare book collection. Even before leaving New Zealand he had explored the potential for bibliographical and textual studies of one of the first computers in the country, good preparation for his work in the Oxford University Computing Laboratory.

From Oxford Trevor moved to University College, Swansea, and from there to the University of South Carolina, where he was C. Wallace Martin Professor of English, retiring in 1999 as Distinguished Professor Emeritus. Even while still in Oxford, he had embarked on his massive contributions to enumerative bibliography with his *Bibliography of British Literary Bibliographies* (Clarendon Press, 1969). This has been replaced on the University of Auckland Library shelves by the 1987 second edition, 'revised and enlarged,' where it is accompanied by seven other volumes, all prepared by Trevor and published by the Clarendon Press, under the general series title *Index to British Literary Bibliography*. Best to reproduce Trevor's own prefatory remarks to the twinned last two of these (1999), the first subtitled *A Bibliography* (VIII), the second *Authors* (IX). Trevor wrote : '*British Literary Bibliography, 1980–1989* extends the coverage to date of the previously published bibliographies. They are, besides the first bibliogra-

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phy and its revision already mentioned, (II) *Shakespearian Bibliography and Textual Criticism; a Bibliography* (1971), (IV–V) *British Bibliography and Textual Criticism; a Bibliography* (1979), and (VII) *British Literary Bibliography, 1970–1979* (1992). Volume III, *The Early British Book; a Bibliography to 1890*, is in preparation. Volumes I–II, IV–V were provided with a combined index, (VI) *Index to British Literary Bibliography, 1890–1969* (1980).' Together the eight completed volumes covered some 5,000 pages. The amount of work required to compile them is staggering.

The projected Volume III turned into the two-volume *The British Book Trade, 1475–1890* (British Library and Oak Knoll Press, 2009). This comprised a further lxxi + 1776 pages plus a CD-ROM. The more than 24,000 items covered works on authorship, bibliography, book collecting, book illustration, bookselling, censorship, copyright, libraries, literacy, papermaking, printing, publishing, textual criticism, and typography. Trevor explained that this *oeuvre* had been half-a-life-time in the making and that it had necessitated his visiting three hundred libraries. 'Aged seventy-four I am glad that it is finished. Consequently, I echo the sentiments of Edward F. Ellis (*The British Museum in Fiction: A Check-List...*) who wrote "Now that the book has finally been printed, please do not mortify and infuriate the weary compiler by sending him additions to it."' Trevor nevertheless gave the website address of *BibSite*, where he suggested that anybody who had first carefully read his introductory remarks might send any significant corrections or additions he or she wished to propose.

Trevor, once disagreeing with Bill Cameron – who argued that even the witting compilation of an imperfect bibliography might serve a useful function and prompt others to improve it – thought that, given human fallibility, *striving* for completeness and exactness was *de rigueur*, not least because 'an imperfect catalogue almost always inhibits the preparation of a better one, if only because funding agencies are averse to allotting money to tasks that they believe have been accomplished and from which no sufficiently substantial scholarly gain can be expected.' It is not, I am convinced, humanly possible to create more meticulous and comprehensive bibliographies than Trevor's.

While accomplishing all this, he was also producing dozens of important articles, theoretical and practical, on matters of textual criticism and editing related to Shakespeare

and the early modern drama. Searching the publications of 'T. H. Howard-Hill' in the online *World Shakespeare Bibliography* reminded me of how trenchant and carefully considered so many of these were. They include more on Ralph Crane; well-argued contributions to attempts to determine the precise source of the First Folio (1623) text of *King Lear* and to the debate about the theory that the First Quarto (1609) and First Folio preserve essentially Shakespeare's original and revised versions of the tragedy; penetrating explorations of the concept of 'authorial intention' as it applies to plays; and a compelling refutation of postmodern attitudes in the editing of Shakespeare in which he asserts that 'modern readers require mediated texts.' In the late 1990s he published illuminating 'speech-act' analyses of terms of address in *Romeo and Juliet* and *Othello*, the one focused on Iago and Cassio having formed a memorable paper at an Auckland English Department Staff-Student Seminar. Among essays on book-history was a typically well-informed one on the circulation of plays in manuscript in the early seventeenth century.

Another valuable contribution to Shakespeare studies was his editing and introducing *Shakespeare and 'Sir Thomas More': Essays on the Play and its Shakespearian Interest* (Cambridge University Press, 1989). Back in 1923 Cambridge had published a collection of essays by Alfred W. Pollard, W. W. Greg, E. Maunde Thompson, J. Dover Wilson, and R. W. Chambers, arguing that Hand D's three-page addition to the famous British Library manuscript play was Shakespeare's autograph composition. Trevor gathered together a new team of scholars, who discussed not only this issue but the question of the date of the original play and of the several additions to it, along with aspects of the full play. Subsequent discussions of *Sir Thomas More* invariably cite the resulting book.

Trevor's Ralph Crane expertise drew him also towards the last play written by 'the greatest English dramatist after Shakespeare' (as British playwright Edward Bond called him), Thomas Middleton. For nine days Londoners flocked to Middleton's audacious political allegory, *A Game at Chess*, before the authorities clamped down on performance and the author went into hiding but was found and jailed. The play's notoriety provoked a demand for manuscript copies, and among those still extant three (in the Folger, the British Library, and the Bodleian) were penned by Crane. Trevor's edition of *A Game at Chess* in

the Revels Plays series (Manchester University Press, 1993) represented by far the most serious attempt to that date to determine the extraordinarily complex relationships between the many textual witnesses and to construct from them a text serving the modern reader's needs. But Trevor's edition is also admirable in other respects – in its critical account of the play, its section on theatrical history, and its unfailingly helpful commentary.

Besides the Revels edition, Trevor published three other books in which various manuscripts of *A Game at Chess* were transcribed and subjected to detailed analysis and description: editions of the Trinity College, Cambridge, holograph for the Malone Society (1990) and of the partly holographic Bridgewater manuscript in the Huntington Library for the Edwin Mellen Press (1995), and also *Middleton's "Vulgar Pasquin": Essays on Middleton's 'A Game at Chess'* (Newark, New Jersey: University of Delaware Press, 1995), which analysed all available textual authorities.

As Gary Taylor wrote in the *Companion* (2007) to the Oxford Middleton, *A Game at Chess* 'constitutes the most complicated editorial problem in the entire corpus of early modern English drama, and one of the most complicated in English literature.' His own discussion covered 280 large double-column pages, the equivalent of a lengthy monograph. Building on all Trevor's work, he reached conclusions that differed from his in several respects, but Trevor had been an essential predecessor.

I treasure my copy of the Revels *A Game at Chess*, which bears the inscription 'To Mac, with all best wishes, Trevor. 25.6.93.' I must have received it while overseas somewhere, because in an accompanying note Trevor says 'It is scarcely worthwhile tracking you down for this. Nevertheless, I hope that there is something here that you will find useful or pleasurable.' Only a truly great scholar can afford that degree of modesty!

Another Crane transcript is one of *Sir John van Olden Barnavelt*, a play by John Fletcher and Philip Massinger. Trevor edited this for the Malone Society in 1980 and eight years later published in the *Review of English Studies* a substantial article on the heavy censorship to which it had been subjected by Sir George Buc. And long before *The British Book Trade* appeared Trevor had compiled *British Book Trade Dissertations to 1980* (Signal Mountain, Tennessee: Summertown Texts, 1998).

It seems scarcely credible that, as well as accomplishing all this, from 1995 onwards

Trevor served as editor of the *Papers of the Bibliographical Society of America*. But he did, and regularly contributed 'Short Notices' of many books submitted to the journal for review. Trevor was my ideal editor, always understanding each step in one's argument, never changing the wording simply because he himself might have put something in a different way, but making only suggestions for what one could readily accept as improvements. And scarcely a misprint or mistake ever past him by. Both with reference to *PBSA* and his major publications Trevor repeatedly expressed his gratitude to his research assistant Travis Gordon, whose crucial role in his productivity and accuracy should be acknowledged here.

Reviewing in *PBSA* Volumes VIII and IX of Trevor's great *Index* series, William Baker noted Trevor's claim that he possessed 'a necessary share of the bloody-minded pertinacity of those who persist in unremunerative enterprises.' Baker commented that 'bloody-mined pertinacity' was 'an essential ingredient of any important human endeavor' and that Trevor's *Index* was without doubt 'a monument' both to human 'pertinacity' and to 'unaging human intellect.'

As that other great New Zealand bibliographer, Keith Maslen remarked to me, Trevor 'died still full of work,' but what he had accomplished was astounding. For my own part, I shall miss receiving his emails and meeting up with him at Shakespeare conferences, in the Bodleian or British Library, and in Auckland on his occasional visits. He was not only a remarkable scholar but a witty and likable man.

MacDonald P. Jackson
University of Auckland, NZ

[This obituary was originally commissioned for *Script & Print. Bulletin of the Bibliographical Society of Australia and New Zealand* and appears here with the author and journal editor's kind permission. *The Independent* also ran an obituary by William Baker and Patrick Scott on 3 August 2011. Please see:
http://www.independent.co.uk/news/obituaries/professor-trevor-howardhill-shakespearean-scholar-known-for-his-pioneering-work-in-literary-computing-2330687.html]

CONFERENCE REVIEWS [CONT]

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In her opening keynote, Professor Susan Schreibman of the Digital Humanities Observatory (DHO), Royal Irish Academy, Dublin argued, "We are all Digital Humanists." She illustrated some of the ways she has been incorporating digital technologies into her scholarly practice and gave examples of the institutional resistance she faced.

Following this illuminating introduction to the possibilities afforded by the methods of digital humanities, Professor Simon Burrows of the University of Leeds and his colleagues demonstrated their project, which maps the eighteenth-century book trade. The result of an intense data mining and computerization process, the database built by Prof. Burrows's team allows the user granular control in accessing data with powerful search algorithms and visualization tools.

The third plenary speaker was Dr. Linda Bree, Editorial Director, Arts and Literature, Cambridge University Press. Dr. Bree's talk focused on the impact of digital technology on an academic publisher. She pointed out that while e-books are receiving the most attention, in fact the most drastic change faced by publishers originated from the adoption of digital processes, which allowed on-demand print runs and lowered the initial cost of publishing a new work.

The first day was concluded by three parallel sessions featuring eight papers. Sessions were titled "Scholarly Interactivity and Electronic Publishing," "E-Books," and "Theorizing the Digital Age." Given the diversity of the participants, the organizers have done a commendable job of grouping related papers as evidenced by the stimulating discussions following the presentations.

The second day of the conference opened with a talk by Professor Peter Naur, computer scientist and winner of the Turing Prize. Professor Naur talked about various definitions of knowledge and illustrated the underlying assumptions and misapprehensions of these definitions. In the latter half of his talk, Professor Naur demonstrated his attempt to model the process of human thought and subsequent knowledge creation.

The following plenary panel, titled "Educating Rita? Cultural Heritage, Digitization and Bildung," included three papers discussing issues related to digitizing cultural heritage,

followed by the second set of parallel sessions. The day was concluded by a plenary talk by Professor Charles Lock of the University of Copenhagen titled "Pages, Screens, and the Spaces of Scholarship." Afterwards, attendees were offered a tour of the Danish Royal Library.

The last day of the conference opened with a talk by Jasper Hedegaard Bøjsen, Director of Technology, Microsoft Denmark, demonstrating how a technology company like Microsoft engages with topics that are related to digital humanities and what the future might hold for users and developers. The excitement of the audience was palpable at the chance to interact with an expert so far outside their daily routines yet whose job and interests are so central to their work.

The final round of parallel sessions included seven presentations covering three themes, "Audio and Internet Archives," "Using Technology for Motivation and Sharing," and an engaging talk illustrating "Game Layers as Motivational Driver."

The last plenary talk of the conference was given by Mark Malseed, an IT journalist and author of *The Google Story*. Malseed's talk entitled "Google and the Humanities: Friend or Foe?" discussed the numerous ways *Google* is a part of the daily life of a humanities researcher, notably through the ambitious *Google Books* project and the love-hate relationship in which most scholars and institutions find themselves with the search giant.

The concluding panel brought together all the plenary speakers and offered them the chance to reflect on the overall themes of the conference. Through excellent programming and an astute selection of plenary speakers, the conference achieved its goal of bringing together humanities scholars in all their diversity with IT professionals, and offered valuable insights for all attendees. For further information, the conference website includes a detailed program and plenary sessions will be posted as podcasts at a later date. <http://engerom.ku.dk/clickonknowledge/>

Erinc Salor
University of Amsterdam

BOOK REVIEWS

Marie-Cécile Bouju. *Lire en communiste. Les Maisons d'édition du Parti communiste français 1920-1968*. Rennes: Presses Universitaires de Rennes, 2010. 362p. ISBN 9782753512306. €20.00.

In this book adapted from her 2005 dissertation, the historian Marie-Cécile Bouju examines the publishing houses of the French Communist Party (PCF) from 1920 to 1968. *Lire en communiste* works at the crossroads between political, social and cultural history with a discreet emphasis on quantitative methodology. Bouju argues that communist intellectuals had a rather conflicted relationship with the party's publishing houses. According to Bouju, this was due to the hierarchical structure of the communist party, which favored militants over intellectuals. The PCF's publishing houses chose texts rather than authors, and failed to provide the symbolic recognition and material gains that communist intellectuals expected. Moreover, Bouju claims that the PCF's imprints largely failed to create a distinct identity. Although the party was officially hostile to detective fiction, romances, and other popular genres commercialized by the bourgeoisie and consumed by the masses, communist publishing houses did not hesitate to select and promote easily readable books that would appeal to a wide audience. From the 1930s, the party's imprints used advertising to sell books as bestsellers, and they later participated in the paperback revolution. Still, while the PCF's publishing houses struggled to attract intellectuals and to compete with bourgeois publishers, they succeeded in transforming the book into an essential aspect of militant life. For example, the illustration on the cover shows a group of communist militants gathered around a table to sell Maurice Thorez's autobiography, *Fils du peuple*, published by the Editions Sociales Internationales. Bouju thus maintains that for the PCF, the book was above all a propaganda tool used to educate militants and attract new recruits.

Lire en communiste is divided into fifteen chapters organized in five chronological parts: the birth of a new editorial model, the establishment of a French communist culture, the role of the party's publishing houses during the Second World War, the Cold War and finally, the 'new golden age' of political books (1956-1968). During the 1920s, the party's imprints worked hand in hand with the Komintern to produce brochures and to edit Marx and Lenin's writings. Literary works were neglected, and the party's imprints initially failed to seize the market for Russian literature in translation. In the 1930s, the PCF became a mainstream party and its publishing houses participated in the mass market. The graphs in appendices show that the number of titles published by communist imprints peaked in the mid-1930s, but dramatically fell during the war (at the time when the communist party was banned, and its imprints operated clandestinely). Finally, Bouju describes the postwar dissatisfaction of communist intellectuals with the party's publishing houses. The last part also focuses on the PCF's emphasis on reading, and its support of public libraries in communist municipalities.

Lire en communiste is a meticulously researched book on a subject that has so far attracted little attention. It will be of interest to book historians who work on propaganda (particularly in the context of the Second World War). It should also attract scholars of intellectual history. The most fascinating parts deal with the positioning of Louis Aragon, Paul Nizan, and other famous communist writers in the publishing field of the mid-twentieth century. However, Bouju tries to cover too large a ground. *Lire en communiste* deals not only with publishing, with distribution, and with reading, but also with the history of the French communist party itself. This is hardly surprising, since the party's publishing houses had little autonomy. But this emphasis on the party sometimes leads Bouju to lose sight of her argument. Furthermore, *Lire en communiste* contains no reproductions of books covers and advertisements commissioned by the PCF's imprints.

Despite these reservations, *Lire en communiste* is a valuable contribution to the history of political imprints. As Bouju puts it, "in 1927, the Editorial Service of the Communist International prides itself in its implantation in 40 countries and its publication in 47 languages" (30). We know little about these communist publishing networks. Hopefully, *Lire en communiste* will stimulate more research on these important topics.

Lise Jaillant
University of British Columbia

Evan Brier. *A Novel Marketplace: Mass Culture, the Book Trade, and Postwar American Fiction*. Philadelphia: The University of Pennsylvania Press, 2010. 224p. ISBN 9780912242072. £32.50 / US$49.95 [cloth].

A Novel Marketplace offers a welcome and important treatment of the relationship between mass culture and the literary marketplace in postwar America. Beginning with the assumption that the story of how novels were affected by postwar mass culture has gone relatively untold, this book examines the postwar book trade, defined as "that set of institutions that produced, marketed, and sold novels" (6). This book is the story of agents, publishers, and of course authors. The text does not provide a cohesive narrative as much as offer some interesting moments from the postwar scene to shed light on an important period in literary history.

The novels at the center of Brier's discussion are *The Sheltering Sky*, *Fahrenheit 451*, *The Man in the Gray Flannel Suit*, and *Peyton Place*. Brier concludes with Norman Mailer's *Advertisements for Myself* and considers the contemporary example of Jonathan Franzen and Oprah's Book Club. *A Novel Marketplace* works along similar lines to Kim Becnel's *The Rise of Corporate Publishing and Its Effects on Authorship in Early Twentieth Century America* (Routledge, 2007), which argues that new publishing practices did not "ruin" literature but provided opportunities for writers who would not otherwise have had it. Brier argues that the frequent claim that the "literary sky is falling" (8) at a time of increased reading habits was really a shrewd marketing strategy on the part of those institutions who benefited from the paradox these competing circumstances represented. For example, Bradbury's involvement with institutions of mass culture sets into relief *Fahrenheit 451*'s status as an "an attack on and a warning about mass culture" (65).

Notable in the chapter on *The Sheltering Sky* is Brier's attention to the triangle of author-agent-publisher in the persons of Paul Bowles, Helen Strauss (William Morris Agency), and James Laughlin. Brier asserts that the William Morris Agency's entry into the literary agent market marks an important recognition of the commercial viability of the literary.

Brier considers Sloan Wilson's *The Man in the Gray Flannel Suit* to be a representation of the "marketing wizardry" (86) of Richard Simon, then president of Simon & Schuster, who determined the novel's title; similarly,

initial plans for the novel's jacket design – a picture of Gregory Peck – were shaped by a deal to make the novel into a movie starring the actor, representing "corporate synergy at work" (86). Brier argues that although critics often link Wilson's novel with Whyte's *The Organization Man* (1965), scholars rarely note that both texts were published by Simon & Schuster, which facilitated this "corporate synergy"; Wilson's text can be considered a novelistic advertisement for Whyte's. Continuing this theme, Grace Metalious' *Peyton Place*, which spawned movies, a literary sequel, a television series, and made-for-TV films, represents the near fulfillment of the "corporate synergy" that was promised by Simon's work with Wilson's text. Brier aims to rescue the text from simplistic treatments which fail to understand it in the context of technological growth, demographic change, and the Cold War. He asserts, "*Peyton Place* is an unlikely symbol of institutional continuity, and the story of its success, typically used to validate narratives of postwar cultural rupture and decline, argue in favor of casting those narratives aside" (105).

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Patricia Lockhart Fleming, Gilles Gallichan, Yvan Lamonde, eds. *History of the Book in Canada, Volume One: Beginnings to 1840.* Toronto: University of Toronto Press, 2004. xxix, 540p., ill. ISBN 0802089437. $C87.00.

Yvan Lamonde, Patricia Lockhart Fleming, Fiona A. Black, eds. *History of the Book in Canada, Volume Two: 1840-1918.* Toronto: University of Toronto Press, 2005. xxxiii, 659p., ill. ISBN 080208012X. $C97.00.

Carole Gerson, Jacques Michon, eds. *History of the Book in Canada, Volume Three: 1918-1980.* Toronto: University of Toronto Press, 2007. xxxiv, 638p., ill. ISBN 0802090478. $C93.00. Each volume published simultaneously in French by Les Presses de l'Université de Montréal.

The three impressive volumes that comprise the *History of the Book in Canada / Histoire du livre et de l'imprimé au Canada* (HBiC/HLIC) are a monumental accomplishment in national studies of book history. Published simultaneously in English and French by the University of Toronto Press and Les Presses de l'Université de Montréal, HBiC is the

product of more than ten years of work by a dedicated editorial team and contributors at all stages of their careers, from "pioneers who first began to investigate the history of books decades ago, as well as students who will carry the work forward" (I:xvii). Contributors were tasked with taking a national approach to their subject areas, a charge which the editors note "led to the investigation of fresh sources and encouraged collaboration within the project team" (I:xvii).

Each of the three volumes is separated into seven thematic parts, and these are further divided into roughly chronological chapters and sections. Many sections include short case studies to illustrate a particular example of the theme at hand: these are integrated well into the overall flow of the text, and make for pleasant interludes between the longer essay-length chapters. The volumes open with a detailed chronology of the developments in Canadian print culture covered within and an introduction by the editors to frame any volume-specific goals and considerations.

Volume One, "Beginnings to 1840," begins even before the arrival of print culture in what would become Canada, with a fascinating essay by Cornelius J. Jaenen on "Native Culture and Inscribed Discourse," in which he concludes that "although the North American Native peoples had neither paper nor print technology, they were able to achieve most of the objectives of writing and printing to the satisfaction of their own cultural imperatives. We are only now beginning to recognize the ingenuity of Native systems of signification" (I:18).

François Melançon packs much into his short chapter "The Book in New France," examining the wide-ranging and long-felt consequences of the lack of a printing press in the colony. Among these were "complete dependence on French presses" for production of printed works, which "hindered the development of a colonial literature around and through which a learned collective identity distinct from that of the metropole could have taken shape," as well as "control by the authorities of the monarch of the production of documents relative to the colony." (I:46-47). The lack of a press by no means meant the absence of books, however; Melançon tracks import practices, auctions, and the establishment of government and religious libraries. The section ends with a case study by Gilles Gallichan on the library at the Collège de jésuites, which was established in 1635 and became the "richest and most important

library in New France," with several thousand works by the middle of the next century.

Volume editor Patricia Lockhart Fleming introduces the section on printing in British Canada with an essay on the first printers in the colonies (Boston's Bartholomew Green, who arrived in October 1751 but died before he could unpack his press, and John Bushell, also of Boston, who set up shop in Green's place and published the first issue of the *Halifax Gazette* on 23 March 1752), and others examine the spread of printing through the settled regions of Canada through 1840. Sandra Alston and Jessica Bowslaugh offer a statistical analysis of Canadian printing through 1840, charting press output by decade, province, and subject area. Just about every imaginable aspect of the book production chain is covered: paper, printing, binding, illustration, distribution, you name it.

Yvan Lamonde and Andrea Rotundo's essay "The Book Trade and Bookstores," provides an in-depth look at auction, wholesale and retail bookselling practices; Karen Smith, Gilles Gallichan, and Earl Swanick ably tackle the early social, community, government and institutional libraries in British Canada. The volume concludes with an excellent chapter called "Literary Cultures," which contains essays comparing the literary scenes in Newfoundland/Labrador, the Maritime Provinces, Quebec, and Lower and Upper Canada through 1840.

Volume I is weakest in dealing with personal libraries and book collectors, which are covered in a scant ten pages comprised of four separate short essays. While little may be known about many of these collections or the people who built them, surely there's more to be said than simply quantifying libraries based on their subject matter and publication dates.

The second volume, which covers the period 1840-1918, tracks the maturation of Canadian book culture "within a broader framework of imported print" (II:xviii). Nonetheless, the volume's editors maintain, "patterns set in the early years were durable … printing in many languages, the importance of regional presses, and a constant exchange between print and power" (II:xviii). As befits its time period, the volume's contributors are mostly concerned with technological and structural shifts withing the printing and publishing industry, though the long debate over Canadian copyright recognition is also covered in some depth. While the emergence of public libraries is

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treated well, once again personal libraries get short shrift (just six pages here). Perhaps the most interesting essay in this volume is Elaine Hoag's, on the shipboard printing carried out during the search for the vanished explorer Sir John Franklin. Presses aboard five ships from 1850-1854 were used to create messages to the Franklin party – distributed by balloon – but also were put to use for printing newspapers, announcements, playbills, and even a catalog of the library aboard *H.M.S. Assistance*.

The final volume brings the story forward to 1980, with that year chosen as an entirely legitimate stopping point, for a variety of reasons, including "the need to maintain a certain historical distance from the object of study, limitations of space, and the symbolic nature of that year," marking "increasing economic globalization, the growing cultural dominance of mass media, developments in electronic communication, and the coming digital revolution" (III:9). The twentieth century saw increasing divergences between English and French-language publishing in Canada, with Quebec taking a sharply different course from the rest of the country; continued tectonic shifts in printing technologies and bookselling/publishing practices were also a constant during the period under consideration here. The editors take care to note the continuities and changes evident in Canada's role as a key consumer of books from abroad during this period, with the United States replacing Britain as the most important supplier of printed material to Canada after World War II.

Each volume, to the great credit of the project editors, contains certain chapters which cover the same ground: books and readers as portrayed in art, allophone printing (that is, printing not in English or French, which in Canada includes a range of native languages as well as Icelandic, Yiddish, Ukrainian, and Chinese, among others), newspaper and periodical printing, the production of schoolbooks and other books for children, specialized publishing (scientific, legal/government and religious, mostly), and a consideration of authors and publishers. The scope and extent of these varies widely depending on the particular time period, but it is helpful to have these coherent sub-parts remain constant over the entire series. Likewise, the detailed timelines included at the start of each volume are helpful as framing devices, and the well-chosen illustrations complement the texts nicely.

The HBiC project also included the development of five databases which may be of interest to SHARPists: Bibliography of the History of the Book in Canada ("publications on the history of print culture in Canada from the sixteenth century to the present"); Canadian Book Catalogues ("publicly accessible printed catalogues relating to book history and print culture in Canada from its beginnings to 1950"); Canadian Book Trade and Library Index ("comprehensive record of individuals and organizations relating to the book and allied trades in Canada"); Canadian Imprints ("bibliographic records of all known imprints, excluding newspapers, from the Atlantic Provinces, Quebec and Ontario from 1752 to 1840"); and Canadian Textbooks ("bibliographic descriptions of Canadian textbooks, encompassing print materials used in Canadian schools, outside Quebec, prior to university-level education"). These are available via Dalhousie University, at <http://acsweb2.ucis.dal.ca/hbicdb/main-text.html>.

The editors of Volume III include a coda following the final chapter, noting some of the many changes wrought since 1980 (including the loss of many independent Canadian bookstores and publishers) and concluding that "the only remaining constant might prove to be the elemental relationship between the creators of print and their readers, maintained through the enduring medium of the material book" (III:521). Just how long the particular medium will endure is, it seems, an open question (2007 seems an eon ago when the e-book's rise is considered), but the elemental relationship certainly seems likely to stand the test of time. As will these three ambitious volumes: their very creation is a testament to the importance of the history of the book and print culture in Canada, and they deserve a prominent place on book historians' shelves alongside their national counterparts and such useful overviews as the *Oxford Companion to the Book* (2010). The history of the book in Canada, highlighted by complicating linguistic, political, geographic, social factors, not only makes for interesting reading, but offers a model for future studies and much fertile ground ripe for further exploration.

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Janet B. Friskney. *New Canadian Library: The Ross-McClelland Years, 1952-1978*. Toronto: University of Toronto Press, 2007. xviii, 284 p., ill. ISBN 9780802097460. US$45 / £28 [cloth].

Canada continues to contribute to the boom in academic publishing on book history subjects. Friskney's book is another in the productive University of Toronto series Studies in Book and Print Culture. Like the series it studies, *New Canadian Library* makes available a significant body of material and makes possible much further study.

The New Canadian Library (NCL) was "a quality paperback series of literary reprints that gathered together works either written by Canadians or set in Canada and first issued between the eighteenth and twentieth centuries" (3). Though the NCL was ultimately a "collective enterprise" (15), the main players behind the series were Canadian publisher Jack McClelland and Canadian English professor Malcolm Ross. Ross envisioned the series as geographically, historically, and generically representative. Its audience was to be both popular and academic, and its goal twofold: to increase general readership of Canadian literature in Canada, and to increase the presence of Canadian literature in educational institutions. The series succeeded on both counts.

Friskney's "archival-based study" (16) focuses on the period from 1952, when Ross first proposed the series to a reluctant McClelland, to 1978, when Ross stepped down as general editor after 164 volumes. The book "takes as its fundamental concerns the editorial and reception history of the NCL of these years, locating that story within the larger environments of the Canadian book trade and the emergent academic field of Canadian literary studies" (5). After an informative general introduction, the book is divided into two parts of three chapters each. Part One "The Historical Narrative" "recounts in three chapters the chronological development of the NCL, placing emphasis on circumstances and decisions that influenced the overall direction of the series, as well as its ongoing reception by book reviewers and literary critics" (16). Part Two "Editorial Practices and the Selective Tradition" examines how volumes were selected for and treated by the series and how such processes had ramifications for literary canon formation in Canada, closing with "a narrative of the circumstances leading up to, and culminating in, the Calgary

Conference on the Canadian Novel of 1978, the event that marked the formal end of the first phase of the history of the New Canadian Library" (16).

McClelland and Stewart (M&S) entered cautiously into the venture. The series largely created its own market, since before its publication the market for Canadian books in Canada had been small and short lived. Financial concerns repeatedly affected the cultural and educational ambitions of the series and compromised Ross's representative vision. (He desired further publication of plays, original works, and translations into English of French Canadian texts, for example.) Ross was responsible for title selection, though many others proposed titles and his recommendations could be denied by M&S. Ross read every proposed title and either rejected it outright or brought it to M&S for further consideration. M&S could reject titles for various practical reasons, including length or marketability. Friskney tells the story of the only major disagreement over a title between Ross and McClelland: Leonard Cohen's novel *Beautiful Losers*. The two men went back and forth, with McClelland for and Ross quite against, but in the end Ross triumphed and the book was not published. However, Cohen's novel became the first new title published in the series after Ross's retirement.

Reviews of the series were positive, though the literary merit of individual volumes was debated and some reviewers thought the series focused too much on novels. By the late 1960s the series had succeeded in getting the word out about Canadian literature, and throughout the 1970s more Canadian universities were offering more courses in Canadian literature, often using NCL volumes to do so. Success of the books in the classroom also subsequently meant a greater trade market for those same readers. Success of the NCL volumes in academic contexts facilitated publication of new critical books and periodicals on Canadian literature. Friskney emphasizes, however, that the NCL did not prescribe a canon of Canadian literature (although McClelland's thinking became more canonical by the 1978 conference, to the displeasure of Ross). Many canonical texts were never reprinted in the series, and some of its titles never achieved canonical status. The canonical status of NCL texts is a complex matter, involving original date of publication, sales, and literary critical reputation.

Friskney's *New Canadian Library* is a rich and readable book, thoroughly researched, effectively organized, and clearly written. The book maintains a tight focus, making the treatment of some aspects of its subject unfortunately brief. But within its narrow focus it succeeds and provides much raw material for others to do more with. Those interested in the history of the publishing, reading, and literary criticism of Canadian literature in Canada will find the book especially useful. Friskney should be applauded both for what she has accomplished and for what she has made possible; her book could be used as model and inspiration for writing the rest of the NCL story. The cover art mimicking the look of the earliest published NCL volumes is a nice touch.

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Hagstrom, Jack W. C. and Bill Morgan. *James Ingram Merrill: A Descriptive Bibliography*. New Castle, DE: Oak Knoll Press, 2009. xiv, 421p., frontispiece. ISBN 9781584562641. $95.

The task of creating an excellent descriptive bibliography is a daunting one. It takes time, patience, focus, and a measure of good luck. Beyond the major publications, the bibliographer must account for correspondence and all manner of ephemera scattered among any number of libraries and private collections. To add to this challenge, fewer descriptive bibliographies are published each year. Only a dozen were published in 2009, according to WorldCat. It is a pleasant surprise therefore that publishers like Oak Knoll Press continue to support this scholarship and that libraries continue to add them to their collections. When done well like this volume, they are an invaluable research tool. This *Bibliography* will be essential reading for any scholar doing work on Merrill in the future.

James Merrill (1926-1995) was one of the leading literary figures in America before his untimely death. He was best known for his poetry, for which he received every major award, including a Pulitzer Prize for *Divine Comedies*. But he also wrote three works of prose, two novels, and several dramas. Merrill's literary output is nothing short of amazing. For bibliographers to take on the work of assembling and describing in minute detail all of this output is amazing in and of itself.

The comprehensive nature of this volume was possible because of a very long friendship between author and bibliographer. For over forty years, Merrill "without fail, passed on that slight printed broadside or leaflet or book, when they appeared," (xi) to fellow Amherst alumnus Jack Hagstrom. The fruit of this partnership was first realized in "James Merrill: A Bibliographical Checklist" which was compiled by Hagstrom and George Bixby in 1983 (*American Book Collector*, Nov.-Dec. 1983). The "Checklist" was a mere 13 pages long and gave, with few exceptions, only brief descriptions of each entry.

Hagstrom would later team up with archival consultant Bill Morgan on this publication. Morgan is perhaps best known for his work as Allen Ginsberg's personal archivist and bibliographer and has written extensively on Ginsberg's life. Together Hagstrom and Morgan created a work that includes ten bibliographic sections and four appendices. A full 150 pages are devoted to Merrill's books, pamphlets, and broadsides alone. But there are also sections on his translations, interviews, musical settings for his poems and prose, and even a 25-page section on inscriptions in books recorded in book dealer or auction catalogues.

The level of detail is also amazing. After the 1983 "Checklist," descriptions were fleshed out and given their full due in this latest publication. Modeled after Bloomfield and Mendelson's *W. H. Auden: A Bibliography* (University Press of Virginia, 1972) in form, content, and thoroughness, Hagstrom and Morgan leave no stone unturned. For Merrill's books, for instance, they include the edition, a quasi-facsimile description of the title-page, a collation, a colophon description, a description of the binding or "casing," a description of the dust jacket, the paper, pagination, contents, publication date, including the month and day if possible, price, and number of copies. And perhaps most useful to the researcher, Hagstrom and Morgan end most entries with "Notes" that give indispensible information about the work; often from Merrill correspondence that would be hard to track down.

It is a joy and privilege to work with a descriptive bibliography of this high caliber. Merrill would, no doubt, be quite pleased with the final product.

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Ann Hollinshead Hurley and Chanita Goodblatt, eds. *Women Editing/Editing Women: Early Modern Women Writers and the New Textualism.* Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2009. xi, 295p., ill. ISBN 9781443801782. £44.99 / US$67.99.

As the opening acknowledgements page points out, this collection of fourteen essays was "initiated" at the 2006 SHARP annual conference (ix). In many ways, the published volume that emerged out of a panel of papers is a model of what SHARP prides itself on; it is interdisciplinary and international in its scope and content, and it draws on the work of both noted scholars and newer voices from within and outside academia.

Women Editing concerns itself with two related dilemmas critics and editors face: how to edit the work of early women writers with little or no extant biographical data, and how to work through the similarly sparse data about the women editors who have been working since the sixteenth century or even earlier. A solution of sorts, Hurley and Goodblatt propose, is a move toward the 'new textualism,' an approach to editing that focuses less on an author's life and more on the material properties of a text and the particulars of its production and dissemination; with this approach, they suggest, we can more fully "retrieve the sociology of texts" (xi) and understand how they functioned (and continue to function) as a part of their overlapping socio-historical contexts. Together, the essays in the volume demonstrate the useful overlaps between feminist scholarship, editorial theory, and – perhaps most familiar to SHARPists – a focus on the "social history" of a text and the many hands that shaped it during its (re)printing (xiii).

An opening dialogue (or, "prologue" of sorts) between Betty S. Travitsky and Anne Lake Prescott, seminal names in the recovery of early modern women's writing, establishes many of the central questions and topics of the volume to follow, including the ongoing canon wars, developments in editing and gender studies, and even the more recent moves toward interdisciplinarity and digital editing. The first seven chapters continue the reliance on the experience and knowledge of respected names in a variety of fields: reprinted articles by scholars like Jerome McGann, Wendy Wall, and the late Mary Wroth editor Josephine Roberts set out the perimeters of new textualism and highlight the successes and challenges of critics working on early

women's writing. Though perhaps not introduced or contextualized as fully as they might have been, these reprinted articles serve as an important primer to the linked disciplines brought together in this volume and give novices and experts alike an overview of key scholarly debates and critical texts.

The concluding six articles then put these foundational pieces into a more contemporary context and practice: readers learn about the specifics of the online editing of the manuscript of one female writer, for example, and consider the many factors that go into the editing of a collection of women's writing or early modern poetry. The final article about noted but nonetheless enigmatic female editor Evelyn Simpson serves to highlight the evolution of early modern editing and remind us of the concerns of female academics over the last half century. As we conclude *Women Editing*, we also learn, indeed, the important status of the editor and critic as a part of the "sociology" of a text.

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Leon Jackson. *The Business of Letters: Authorial Economies in Antebellum America.* Stanford, California: Stanford University Press, 2008. x, 331p. ISBN 9780804757058. US$35.00 [cloth].

During the second half of the twentieth century, American literary historians were still inclined to gauge literary success largely in terms of book sales. This perspective, whose great exponent was Ohio State University's William Charvat (*Literary Publishing in America*, 1959; *The Profession of Authorship in America*, ed. Joseph Bruccoli, 1968), rather arbitrarily sorted authors into professionals and amateurs according to the extent to which they achieved a purely literary living. Compellingly nuanced challenges to Charvat have been offered by Meredith McGill's *American Literature and the Culture of Reprinting* (2002) and William St. Clair's *The Reading Nation in the Romantic Period* (2004), each of which emphasizes the importance of unsanctioned literary publication to any understanding of nineteenth-century literature.

In *The Business of Letters*, Leon Jackson helps define a paradigm shift from measuring success in purely financial terms to looking more closely at the human relations that have always surrounded buying and selling.

Jackson's perspective draws on his reading of Pierre Bourdieu, who emphasizes the social, cultural and symbolic dimensions of capital ("What Makes a Social Class," 1987). Henry Longfellow's parents, for example, paid hard cash (economic capital) for the private education that helped bring him the cultural and symbolic capital that comes with teaching at Harvard (34). Jackson deploys anthropologist Karl Polyani's term "embeddedness" to describe literary relations of the 1820s and 30s as tightly interwoven with rituals such as courtship, charity, and patronage. During this period, writers generally practiced additional trades in order to make ends meet. By the 1840s, Jackson acknowledges, the literary market turned professional, as periodicals such as *Godey's Lady's Book* and *Harper's New Monthly Magazine* offered ready money to their contributors.

Explaining that writing of the early republican U.S. was embedded in social rituals, Jackson zooms in on a handful of these systems to demonstrate social embeddedness in action. Chapter Three, "Authorship and Gift Exchange," stands out due to its extensive archival research. Here Jackson describes a world in which Southern hospitality, the claim to status based on one's treatment of acquaintances, counts for more than financial gain. Jackson proceeds from the gifting procedures inherent in keeping an album of friends' inscriptions to those touched off by the exchange of letters. Next, he delineates the newspaper exchange networks whereby Thomas Willis White, publisher of Richmond, Virginia's *Southern Literary Messenger,* could obtain copies of dozens of other periodicals. Such exchanges gave publishers and editors a sense of events outside their region and the opportunity to reprint content published by their trading partners. White also excelled at obtaining editorials, poems, and tales from the likes of Lydia Sigourney, James Russell Lowell, and Edgar Allan Poe, in exchange for gifts, flattery, and promises rather than any regularly scheduled payment. Unsurprisingly, Lowell and his peers eventually tired of writing for promises and review copies from the likes of White (137).

A glance at twenty-first-century writing lends credence to Jackson's point that earning a living from writing has rarely if ever been authors' only motivation. Today, few American middle-class families lack a part-time writer who can solicit readers by starting a weblog. Thus literature continues to function as an important element of social occasions.

Scholars responding to Jackson's study may turn their attention to subscription libraries, the trade in used books, and other methods of literary sharing. Jackson's detractors will argue that assembling literary anecdotes does not prove the importance of literary embeddedness. Thanks, however, to its detailed examination of the rules of engagement governing literary exchange, *The Business of Letters* makes a vital contribution to American literary history.

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Kevin Johnson. *The Dark Page II: Books that Inspired American Film Noir [1950-1965]*. New Castle, DE: Oak Knoll Press, 2009. xii, 252p., ill. ISBN 9781584562597. $US95.00.

More coffee table book than scholarly resource, *The Dark Page II* aims to seduce its readership with oversized, full color reproductions of the covers of first edition books that were the sources for American *film noir* produced between 1950 and 1965. Assembled by Kevin Johnson, an antiquarian bookseller in Baltimore, MD, *The Dark Page II* is the second volume of a projected three volume series examining the literary sources for American crime cinema: the earlier volume covered the 1940s, while a potential third volume will extend the treatment through 1975.

In this volume, Johnson's methodology is to place a three dimensional photograph of a book jacket (including its spine) on the recto, balanced on the verso by brief descriptive bibliographical entries about both the book and the film inspired by it. This works well aesthetically, mainly due to the distinctive graphic design of the dust jackets and paperback covers of American mid-century crime fiction. For example, the jacket design for Frank Gruber's 1948 hard-boiled mystery, *The Lock and the Key*, (source for the 1956 film *The Man in the Vault*) juxtaposes a blurry spray-painted key against an otherwise stark and linear three-color cover; the design for Dorothy B. Hughes's 1947 *In a Lonely Place* (source for the 1950 film by the same name) places its silhouetted male figure in the far distance against abstract color-blocks, evoking the Hollywood alienation Humphrey Bogart suffers from in the film version. The dust jackets so obviously utilize the visual signifiers

of *film noir* that it would be valuable to know more about the book designers, although *The Dark Page II* does not offer that information.

Despite the attractions of *The Dark Page II*'s own design, scholars of dust jackets may find themselves unhappy with Johnson's willingness to play fast and loose with the actual material condition of these covers. Because Johnson's book has a page size of 9x12 inches, the photographs render monumental the more unassuming size of the paperback pulps. More seriously, Johnson acknowledges that in the case of "a few extremely rare books," the photograph itself is a reconstruction of parts that "may (or may not) have involved digital manipulation, combination of parts, and other techniques" (xi). In other words, some of these photographs (we are not told which ones) construct an eclectic version of the material book. While this may not pose a problem for a popular audience, it may (or may not) drive an academic audience to distraction.

The value of Johnson's book lies in the groundwork he has done to link book source to film. Some of the bibliographical entries contain fascinating insight into the process of how Hollywood acquired and adapted these literary sources, as in the case of director Nicholas Ray's radical transformation of Gerard Butler's *Mad with Much Heart* (1945) into the film *On Dangerous Ground* (1952). Other entries reveal a two-tiered process, where the novel is written simultaneously with the production of the film, as in Samuel Fuller's novel and film *The Naked Kiss* (both released in 1964). Some of these first book editions follow a prior magazine serialization, something of interest to many scholars of magazine culture; although Johnson's bibliography occasionally indicates a prior magazine source, this is not a focus of the book.

There's certainly a great deal of archival work for scholars to do in the fields of book jacket design and also with regard to Hollywood's entanglement with the publishing industry. *The Dark Page II* will be a helpful starting place for those interested in dust jackets, crime fiction, *film noir*, and cross-media adaptation. But I have to agree with William Beard's 2010 review in the *Papers of the Bibliographical Society of Canada* (48, no.2: 341-343): *The Dark Page II* is primarily a fetching piece of "biblio-pornography."

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Edward Mack. *Manufacturing Modern Japanese Literature: Publishing, Prizes, and the Ascription of Literary Value*. Durham, NC: Duke University Press, 2010. x, 320p. ill. ISBN 9780822346722. $US23.95.

The late nineteenth and early twentieth centuries, and the interwar era in particular, represented a time of momentous growth and transformation for publishing and print culture in Japan. In contrast to the excellent scholarship on the early modern period, however, English-language readers interested in this era have far less scholarship to which to turn. Mack's *Manufacturing Modern Japanese Literature* represents a significant step towards alleviating this condition, and a thoughtful one at that.

The central theme of Mack's study is that 'modern Japanese literature,' as a canon of works to which was ascribed a literary value supposedly both inherent and enduring, did not emerge naturally and spontaneously from the quality of the works; rather, it was constructed ('manufactured') by the publishing and literary elites of Tokyo, who employed a variety of strategies – first and foremost literary prizes and multivolume anthologies – to formulate and cement this amorphous category. The argument itself is not new within Japanese scholarship, and its underpinnings considering the emergence of a national readership and the experience of modernity will be familiar to book history scholars elsewhere, but the work's strengths do not lie in its theoretical articulation. Instead, it is the thorough and careful case-studies which offer a rich experience venturing into the literary landscape of the time.

In Chapter 1, Mack sketches the sociocultural context, stressing how the discourse of 'modern life,' which emphasized a rupture with the past and simultaneously afforded consumer culture a central role in society, cleared the way for the mass production of contemporary texts understood to speak to that context. This production was in turn enabled by the concentration of the publishing industry in Tokyo, modern printing technology, and the notion of a national marketplace. Chapter 2 tracks the impact on Tokyo's print culture of the devastating Great Kanto Earthquake in 1923. Mack concludes that the publishing industry's flexible character enabled it not only to recover quickly but rapidly to achieve new growth, taking the opportunity to acquire new technology and expand distribution networks. Ultimately

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the monumental rebuilding of Tokyo only reinforced its position as the center of Japan's print culture. Chapter 3 takes up the creation and selling of Kaizosha's *Complete Works of Contemporary Japanese Literature*, a multivolume anthology which established a canon of contemporary works and made them available to a mass audience at an affordable price, in the process imbuing them with cultural value and situating them within the conceptual framework of modernity and nation as 'modern Japanese literature.' Chapter 4 then narrows in on the discourse of cultural value itself. Departing from the prior focus on publishing, the chapter constitutes a discussion of literary criticism and introduces readers to the major debates of the interwar literary world. This serves as a transition to the final chapter, which treats the Akutagawa and Naoki Prizes and their role in perpetuating particular forms of cultural value and of modern Japanese literature as a conceptual entity.

Manufacturing Modern Japanese Literature is a thoughtful and careful treatment of these issues. Far from endorsing simple conceptions of the modern, Mack exposes the continuities underlying the discourse of rupture and newness, and the contests over value and meaning that lurked behind the literary establishment's veneer of supposedly objective and widely-endorsed ascription of cultural value to selected works. The case studies that make up the chapters are insightful and in some cases represent the first in-depth discussions of some of these in English. Mack displays a solid grasp of the major writers and critics at the time, and makes use of a range of sources to convincingly portray both the literary debates and nuts-and-bolts of the publishing industry at a time of profound change.

The work is not without its drawbacks. Mack only cursorily mentions Iwanami Shoten, a publishing house which played a crucial role in creating much of the structure of modern Japanese literary production. Their *bunkobon* (pocketbook) series was not just a collection, but an innovative book format which quickly evolved into an industry standard. Iwanami also popularized the concept of zenshu (collected works), most notably through the landmark collected works of Natsume Soseki. There is little consideration of the intellectual movements at the time although these were often bound up with literary developments, and in the case of the *kyoyoshugi* self-cultivation movement explicitly situated reading as the path to developing a

civilized person, driving legions of Japanese students to bookstores in the interwar era. On a more technical note, the absence of any Japanese characters or a glossary is regrettable, and the bibliography is missing some major Japanese scholars of print culture.

These quibbles should not, however, detract from an otherwise excellent work of scholarship which pulls together analytical strands from print culture and literature and offers a meaningful contribution to English-language scholarship. I heartily recommend it.

Andrew Kamei-Dyche
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Alessandra Petrina. *Machiavelli in the British Isles. Two Early Modern Translations of 'The Prince.'* Farnham, UK, and Burlington, USA: Ashgate, 2009. Anglo-Italian Renaissance Studies Series. xx, 289p., ill. ISBN 9780754666974. $104.95.

This is a splendidly researched and lucidly written discussion of Machiavelli's influence in the British Isles before 1640, when the first printed translation of *The Prince* into English appeared – the work of Edward Dacres. Four earlier translations survive in a total of eight manuscripts, dating to the sixteenth century. One was published by Hardin Craig in 1944. This volume includes critical editions of two others. The first was made by the Scottish man of letters William Fowler, who became secretary to Queen Anne around 1593, and whose nephew was William Drummond of Hawthornden. Petrina devotes a chapter to Fowler's biography. She argues that the best of the translations was not Fowler's but the version in a manuscript at the Queen's College, Oxford. This translation is also included in the book. Petrina suggests that the handwriting dates to the 1590s, but notes that in other respects the manuscript is mysterious, and the translator unknown.

In addition to providing texts of the two translations, and a biography of Fowler, Petrina also presents a great deal of information about references to Machiavelli and his writings in sixteenth and early seventeenth century Britain, and about ownership of the Florentine's works. Chief Justice Sir Edward Coke insisted on the insularity as well as the excellence of English laws, but his literary

tastes were clearly not wholly insular, for he owned three copies of the *The Prince* in Italian. Petrina convincingly challenges "the widespread but perhaps ill-founded belief that Machiavelli was not well known in England" (24). She shows that his writings were also discussed in Scotland, but that he had less influence there. Neither Machiavelli's defenders nor his critics, she contends, were "troubled" by the problem of reconciling *The Prince* with the *Discourses* (4). The latter book is commonly seen as expressing its author's real political commitment to republicanism. Petrina interestingly argues that to "describe Machiavelli as by predilection a republican remains an unwarranted assumption" (32).

Slips and problems are minor. The Index is a bit short (pp. 285-9) and is largely confined to the names of people ('republic(s)' and 're-publicanism' are absent, for example.) Petrina is not always correct in translating from Latin. "*Ludovicus filius, tantarum virtutum, non tantum sanguinis haeres*" (87) is rendered as "Ludovick, his son and heir of his many virtues, if not of the blood" (88n2), but the last words in fact mean "*not only* heir of his blood;" no implication of bastardy was intended. Petrina observes that Patrick F. Tytler referred to a letter from James VI's physician John Craig to Tycho Brahe, which Tytler said was in "'a little work'" "entitled, 'Commercium Literarium Clarorum Virorum'" (76). She states that "I have been unable to identify the 'little work' Tytler alludes to." The book - *Commercium Literarium Clarorum Virorum* (ed. Rudolf August Nolte, Brunswick 1737) is now available on *Google Books*, but perhaps this was not so when Petrina wrote. She says that *Ane Discourse tuiching the Estait Present in October Anno Domini. 1571* (St Andrews 1572) "is not entered" in STC (36n145). But it is STC 6909.5. These are minor imperfections. Petrina's book is a major scholarly contribution to the history of Machiavelli's influence in sixteenth and early-seventeenth century Britain, and more generally to the history of intellectual and cultural relations between Italy and Britain in the early modern period.

Johann Sommerville
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John H. Pollack, ed. *"The Good Education of Youth": Worlds of Learning in the Age of Franklin*. New Castle, DE: Oak Knoll Press, 2009. Co-published with University of Pennsylvania Libraries. x, 348p., ill. ISBN 9781584562627. US$49.95.

Occasioned by the tercentenary of Benjamin Franklin's birth, this volume brings together three projects on American education during the years from 1680 into the 1820s. More specifically, the editorial focus is on educational philosophies, practices, and places in the Delaware Valley area, a region that connects the Philadelphia environs and parts of Delaware and New Jersey. Eight scholarly essays, an exhibition catalogue, and a photographic essay documenting extant schools of the era are the book's major components. As such diffuse content might suggest, different purposes orient each section and suit different readers. With abundant reproductions of primary source material and photographs of school buildings, the volume shows as well as it tells the story of the education of young people in the USA.

The unifying aim is to situate Franklin's writings and publications in the context of his contemporaries and to look for the lasting implications of his work, both for the University of Pennsylvania and more broadly. As editor John H. Pollack observes in the introduction, this scholarship explores "what education meant in Franklin's time and what its legacy might be" (3). The chief interest of understanding Franklin's commitment to educational issues is to position him as a pivotal and influential figure in the development of American education. Michael Zuckerman's analysis, for example, demonstrates that Franklin deserves as much credit as Thomas Jefferson is often given for forming the vanguard of educational thought in this country.

Franklin's 1749 "Proposals Relating to the Good Education of Youth" plays a pivotal part in this, articulating a perspective on learning that enjoins practical knowledge with the good of the community. Accordingly, contributors reflect on historical scholarship on Franklin and examine his attitudes toward instruction in English rather than Latin, a matter regarded, essentially, as a trope for elitism; toward the education of women, African-Americans, and immigrants; and toward the administration of educational institutions. Their findings are alternately positive, showing Franklin to hold egalitarian

or forward-thinking opinions, and concessionary, acknowledging that his views were not unequivocally ones acceptable in the present day. William C. Kashatus links Franklin's secular views about instruction to earlier Quaker educational practices, thereby indicating his views represented continuity rather than a radical departure from his contemporaries; Van Horne observes that while Franklin and his wife indicated support for educating African-Americans, they owned a slave whose name does not appear on the rosters of a school formed in 1758 for that purpose; and Carla Mulford establishes Franklin's earnest support for women's education while noting, 'it would take many years before educational opportunities evolved into public service opportunities for women' (102).

Collectively, the essays and images address core questions about education in the history of the United States. Who learned to read? How and under what circumstances was literacy – construed both as reading and writing skills, and contextualized by other kinds of knowledge – a shared skill? Where were young people taught and what circumstances affected their education? The answers provided by *The Good Education of Youth* are more than simply varied, yet ultimately affirm Franklin as an influential figure who helped to establish the importance of literacy for young people and to a civil society.

Jennifer Burek Pierce
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John B. Thompson. *Merchants of Culture: The Publishing Business in the Twenty-First Century*. Cambridge, UK: Polity Press, 2010. viii, 432p. ISBN 9780745647869. US $25.00.

In 1982, Robert Darnton outlined the communications circuit as a means of reigning in 'interdisciplinarity run riot' (67). Attention to one or more aspects of the continuous, dynamic processes involved in making an idea into a book, Darnton argued, brings disparate projects conducted under the *aegis* of history of the book into focus. This framework, he contended, provided for the study of print culture of any era yet, not surprisingly, any number of minor or grand revisions has been proposed.

The author of *Merchants of Culture: The Publishing Business in the Twenty-First Century*, a sociologist, never invokes the communica-

tions circuit that has come to anchor the field, even as he produces a refined, current model of how authors' ideas make their way to readers. (Darnton is cited chiefly because of his expertise on recent issues such as the Google books settlement.) Motivated by the profound differences evident in publishing over the course of the twentieth century, John B. Thompson considers how popular or trade books come to be and how new and emergent technologies change this process. Drawing on Bourdieu, Thompson uses the concept of fields, which further entails several sorts of capital, to analyze the present-day publishing industry. Each party to the process – publishers, agents, booksellers, and so on – both exerts influence and is limited by others' aims and by the conventions of that particular professional and cultural domain. This combination of critical perspective and carefully honed source matter confirms certain trends, enhancing our knowledge with telling details, and refutes myths by revealing nuances or articulating as yet shifting practices. Thompson's book, part corporate history, part industry analysis, and part theoretically inclined effort to understand the future of the publishing industry and the book, covers a great deal of intellectual terrain in order to establish the field's norms. He eschews generalizations where practices differ, using the variations to enhance his interpretations.

Thompson examines the intricacies of individual perspectives and the broad reach of the Anglo-American print market alike. This account is drawn from hundreds of recent interviews with professionals whose identities are, for the most part, not revealed. His book ranges between scholarly theories like constructivism, employed in the argument that bestsellers are created rather than inherently powerful narratives, and distinctions between industry terms like 'buzz' and 'hype.' In doing so, Thompson's book considers how contemporary case-studies fit into a much, much larger picture. He notes, for example, the effect of the 2008 financial crisis on publishing, seeing it as motivating change within the industry, along with new technologies.

As *Merchants of Culture* made *The Chronicle of Higher Education*'s 'Geeks at the Beach' list (June 5, 2011) of 'intriguing summer reads…about technology's [sic] turning society upside down,' this treatise on the book, past and present, is one that even colleagues without that recognizable 'glint in their eyes' might read (Darnton, 62). As such, this title

might influence our conversations in the field and our discussions with others whose interest in the circulation of books and ideas stems from rather different rationales. Written to demonstrate that 'the book has proven to be a most satisfying and resilient cultural form ... not likely to disappear soon' (399-400), *Merchants of Culture* indicates that changes in publishing are far from signaling the end of the book.

Jennifer Burek Pierce
University of Iowa

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Joanne Wilkes. *Women Reviewing Women in Nineteenth-Century Britain: the Critical Reception of Jane Austen, Charlotte Bronte, and George Eliot.* Farnham, U.K. and Burlington, VT: Ashgate Publishing, 2010. x, 183p. ISBN 9780754663362 (hardback: alk. paper), £55; ISBN 9780754698579 (ebook), £49.50.

The longtime project of recovering women's writing is far from complete, as Joanne Wilkes's *Women Reviewing Women in Nineteenth-Century Britain* makes clear. The subtitle of this study does not do justice to the wide range of subjects and genres treated; although Wilkes gives significant attention to female critics' assessment of Austen, Bronte, and Eliot, she also discusses biographies, histories, art histories, and works of literary theory written by women. In addition to relatively accessible printed books, evidence for Wilkes's argument comes from periodicals, a challenging genre for researchers given the practice of anonymous reviewing and the meddling of periodical editors. Taken together, these materials reveal a richly diverse body of critical work by women sharing distinctive attention to gender as a defining feature of nineteenth-century authorship.

Following her introduction, Wilkes devotes chapters to Maria Jane Jewsbury and Sara Coleridge; the literary historians Hannah Lawrance, Jane Williams, and Julia Kavanagh; Anne Mozley; and Margaret Oliphant and Mary Augusta Ward. Wilkes discusses each of these figures in considerable detail, and rather than attempt a summary of each chapter, I will highlight key points of her argument developed across the study.

The formation of a canon of women writers is Wilkes's overarching concern. Whether through developing critical standards which privilege practices of female novelists, documenting the accomplishments of women in

history, or producing biographies of 'women worthies,' female critics sought to establish a distinguished tradition of women's writing. Early in the nineteenth century, Jewsbury and Coleridge used reviews of Austen's novels as occasions to laud distinctively feminine contributions to the development of the novel, countering criticism of female novelists' limitations. But they also wrote more broadly on feminine aesthetics – particularly comparative studies of male and female poets – and reviewed histories and biographies of distinguished women. The literary historians Lawrance, Williams, and Kavanagh added to this endeavor by bringing substantial archival research to bear on original works, such as Lawrance's *History of the Memoirs of the Queens of England* (1838) and *History of Woman and Her Influence on Society and Literature* (1843), Mozley's *Tales of Female Heroism* (1846), Williams's *The Literary Women of England* (1861), and Kavanagh's *French Women of Letters* (1861). These works were in dialectic with periodical reviews of female novelists and poets.

Creating a female canon went hand in hand with debates over such gendered critical standards as "delicacy" and "modesty," as well as over female writers' powers of empathy and attention to detail, and ultimately, whether there was such a thing as a gendered authorial stance tied to biological sex and/or social position. The French writers treated by Kavanagh certainly challenged British notions of delicacy, as did the writings of the Bronte sisters. Female critics were hardly in agreement on these matters. George Eliot posed the greatest challenge to male and female critics alike. Anne Mozley built an argument on internal evidence for a female author of the anonymously published *Adam Bede*. Mozley, who concealed her own identity by reviewing anonymously, drew on her wide experience reviewing fiction and poetry – including that of Austen and Bronte – to argue that "the position of the writer [of *Adam Bede*] towards every point in discussion is a woman's position, that is, from a stand of observation rather than more active participation" (106). Yet, Wilkes's careful analyses of Mozley's extensive corpus reveal her complex view of the diversity of female authorial positions. We are on our way to both Virginia Woolf's androgynous authorial ideal and twentieth-century *ecriture feminine*.

Finally, Wilkes gives considerable attention to the various ways in which the critics she treats necessarily reflected on their own status as female authors. For example, Margaret Oli-

phant, who signed or initialed her reviews and was a prolific novelist, nevertheless supported anonymous reviewing, in part to protect women from *ad feminam* attacks. And, to come full circle, Oliphant and Mary Augusta Ward – still referred to by contemporary critics as Mrs. Humphrey Ward – defended Jane Austen against the sentimental view promulgated by her heirs with a skeptical reviews of James Edward Austen-Leigh's *A Memoir of Jane Austen and Other Family Recollections* (1870). As Wilkes notes, these largely-forgotten nineteenth-century female reviewers of Jane Austen solidified her canonical status with critical insights which have since become the orthodoxy in Austen criticism.

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ANNOUNCEMENTS

The International Society for the Empirical Study of Literature (IGEL) has just announced publication of the inaugural issue of *Scientific Study of Literature* (SSOL). Produced by John Benjamins Publishing Company, this new journal will publish empirical studies that apply scientific methods to the study of the structure and function of literature. For this venue, literature is broadly defined as all cultural artefacts that use literary devices, such as narrative genre, stylistic variations, and figurative language. The domain includes novels, short stories, and poetry, but also theatre, film, television, and digital media. The journal welcomes contributions from any discipline that supports systematic empirical studies (including neuroscience, psychology, sociology, anthropology, history, and education). Interdisciplinary efforts are expected to have a prominent role, and, to flesh out this role, studies in book history that systematically examine empirical evidence would also be welcome.

The journal's general editor is Willie van Peer (Universität München), a veteran advocate of empirical studies of literature. Raymond Mar (York University [Canada]), Max Louwerse (University of Memphis), and Joan Peskin (University of Toronto) are currently associate editors. The editorial board, as might be expected, is diverse, including Stephen Pinker (language and evolution), James Pennebaker (language style and identity), Raymond Gibbs (linguistics and figura-

tive language), Art Graesser (computational linguistics), and David Hanauer (social functions of poetry).

The inaugural issue of the journal has articles offering guidelines for the extension of scientific methods and procedures to studies of literature. Authors include Rachel Giora, Richard Gerrig, Keith Oatley, Gerald Cupchik, Melanie Green, David Miall, and others, all of whom have made significant contributions to this emerging area of research and scholarship.

This journal is peer reviewed and indexed in MLA, LB, and LLBA. Interested authors are invited to turn to the journal's website: <http://www.benjamins.com/cgi-bin/t_seriesview.cgi?series=SSOL>. Inquiries can be addressed to the editorial assistant Paul Sopcak (University of Alberta; psopcak@ualberta.ca).

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The Society for the History of Authorship, Reading and Publishing (SHARP) is pleased to announce a new partnership with Rare Book School (RBS) at the University of Virginia in Charlottesville, Virginia. RBS is a crucial component of the education and training of book historians and is increasingly important for preserving the skills associated with our disciplines as a new generation of enthusiasts encounters the tough challenges of research. Our two organizations have collaborated to establish the "SHARP-RBS Scholarship," a new program to offer scholarships for graduate students and recent Ph.D.s who wish to attend courses at RBS. This new scholarship opportunity will allow a "legacy of learning" to enrich the teaching and acquiring of the skills needed by book historians. Thus, this scholarship will help keep our vibrant field of study not only alive, but very lively indeed.

The Officers and Board of SHARP ask you please to consider making a contribution to this new scholarship initiative. Your donation will allow deserving students to take part in the amazingly intensive and productive courses offered at RBS. Donations are tax-deductible for those with income in the United States. The more funds we raise, the more scholarships will be awarded, both this year and over the next many years. SHARP hopes to expand this initiative in future to support the teaching and learning of book historical skills in other institutions worldwide.

To donate by mail, please send a check (made payable to Rare Book School) to:

Rare Book School
114 Alderman Library
Charlottesville, VA 22904 USA

To donate online, please go to the RBS website: <http://www.rarebookschool.org/sharp.php>

Your generosity gives our young scholars a solid future. Many thanks!

E-Resources Reviews

Nancy Heywood, et al. *Adams Family Papers: An Electronic Archive.* The Massachusetts Historical Society, Boston, MA. <http://www.masshist.org/digitaladams/aea/>

The Adams Family Papers: An Electronic Archive, which includes John Adam's diary, his autobiography, and the letters of correspondence between John and Abigail, was created largely from a grant provided by a private charitable trust. The Massachusetts Historical Society team (Nancy Heywood, Nicole Hansen, Keith Jenkins, Tobin Plewak, Oona Beauchard, and Kelley Nee) digitized the papers. Also acknowledged are the staff at the Massachusetts Historical Society and the Vermont Historical Society, Cliff Wulfman of the Tufts University *Perseus Project,* and two Adams Teacher Fellows, Donna Cantarella and Richard Kollen. The diary transcription was made from the 1966 Cambridge edition of *The Earliest Diary of John Adams,* edited by L.H. Butterfield and assistant editors Leonard C. Faber and Wendell D. Garrett.

The website offers both a search and a browse option. While the search option quickly displays the links to the papers, often the contents that appear are in the hundreds. Adding an advanced search option would help researchers narrow the search to a more manageable number of papers. The browse section offers either a combined genre list in chronological order or a list separated first by genre and then categorized by date, subject, or author, thus offering tailored, useful options for various methods of research. Once in the list of papers, the archive does not keep track of which documents the researcher has previously viewed, thus making it challenging to keep track of one's place in the hundreds of letters and pages of transcription.

There is a link to the transcription methods and policies, which is very useful when reading through the papers. The transcription notes are unobtrusively incorporated into the text. For instance, when a word within the manuscript is illegible, "[illegible]" appears in blue ink and brackets. Similarly, when the names of people, places, or events appear within the text or when a word is misspelled, a pop-up box provides further information, elegantly preserving the readability of the text while helping situate the reader in the historical setting.

Perhaps the most interesting aspect of this electronic archive is the arrangement of the digitized images next to each transcription: on the left of the page, the transcribed text appears, and on the right side, a small window encasing the 600-pixel image of the original manuscript appears (with a click, the image can be blown up to such a degree that the handwriting can be studied from the larger image, which is about 1000–1600 pixels wide). The pages and images load quickly, making for convenient and easy navigation through the website and pages. The arrangement of the images and transcriptions adds an emotional dynamic to the experience of reading, particularly with the letters, where John and Abigail Adams share with one another intimate details about John's travels and political career, the war, their home, and their family. Because the letters are so many (over 1,000) and span across a 39-year period (1762-1801), the side-by-side arrangement provides optimal readability and access to the emotional tenor occasionally suggested in the handwriting. The 51 volumes of the diary (1753-1804) and the three-part autobiography (1802-1807) are arranged in the same effective fashion. While there are often pages of transcription and corresponding images missing from the diary (perhaps because they are written in French, as indicated on the website), it is hoped that as the archive progresses, these pages will be added. The website also offers a link to "Teacher and Student Resources," wherein a detailed lesson plan and elementary school activity book are provided.

Adams Family Papers: An Electronic Archive is one of the most important collections of the Massachusetts Historical Society. The website is a well-organized, thoughtfully arranged, easy-to-navigate electronic archive. It illustrates the power and importance of technology through digitized media by preserving the documents for future generations and by

providing full access for all those interested in seeing and reading the original documents.

April Anderson
California State University, San Marcos

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Chris Kemp, et al. University of Richmond Libraries. *Richmond Daily Dispatch, 1860–1865*. University of Richmond. <http://dlxs.richmond.edu/d/ddr/>

The *Richmond Daily Dispatch, 1860–1865* was a pilot project in the creation of an electronic testbed of Civil War-era newspapers. Funded by the Institute of Museum and Library Services, and in partnership with Tufts University's Perseus Project and the Virginia Center for Digital History, the *Richmond Daily Dispatch* is maintained by the Digital Initiatives department of the University of Richmond Libraries. Throughout the project's development, librarians, historians, and information service professionals contributed to the work. A full list of contributors is available on the project's website. In presenting nearly 1,400 issues of the *Daily Dispatch* from the war years, the project raises thought-provoking issues about what historic newspaper digitization efforts can do and what they make possible for research.

The *Richmond Daily Dispatch* presents page images and full-text transcriptions of a variety of primary content and a basic critical apparatus. Most notably, the site makes available transcriptions and page images of all issues of the newspaper from November 1860 through December 1865. Advertisements have not been transcribed for most issues, and while one may disagree with this decision, the site does make this information explicit and offers a rationale. For context, the site presents twelve nineteenth- and early-twentieth-century books about the war as experienced by soldiers from Richmond and about the city's wartime experience. The four-volume *Proceedings of the Virginia State Convention* (1861) is also available. In addition to these primary texts, the site includes a short introduction, "Confederate Richmond," by historian Robert Kenzer, and a chronology of events. These events are linked to relevant articles in the newspaper.

From the homepage, users have the option to search issues of the paper, works on Civil War Richmond, or the Convention proceedings, or to search across all collections. The default search is a basic keyword search. Advanced searches of the newspaper can make use of, for instance, encoding of personal and place names as well as encoding that identifies newspaper content as an article, death notice, advertisement, or marriage announcement. Users interested in reading or browsing the *Dispatch*, rather than searching, can access content by date. Browsing allows users to view both transcriptions and page images. In their largest format, the page images are remarkably legible, but the interface for navigating between newspaper pages is not intuitive, and in some instances not functional.

The newspapers have been prepared with attention to best practices for text transcription and encoding in the humanities. High-resolution, lossless digital images were created from a microfilm copy of the newspaper and then used as the basis for transcription. A third-party vendor transcribed each issue two times. The two transcriptions were then reconciled. Although the industry standard for double-keying is 99.99% character accuracy, the project website does not publish official accuracy numbers, and sustained use of the site suggests a lower accuracy rate. Also, the vendor appears to have copied some elements of the transcription from one file to another: the price of the *Dispatch* rose dramatically during the war, but transcriptions present the same pricing information for all issues. Alerted to this problem, project staff are working to rectify the error. Still, the accuracy of the double-keyed transcriptions remains far higher than OCR interpretations of newspapers presented by mass-digitization projects.

The content of each issue of the *Daily Dispatch* has been encoded according to a customization of the Text Encoding Initiative's *Guidelines for Electronic Text Encoding and Interchange*, version P4. Project staff have recorded their use of TEI in a specifications document made available on the *Dispatch* website and in a document type definition (DTD). Although the DTD is not currently available on the site, it was provided upon request. Further documentation is desirable, however: encoding articles and advertisements as such with TEI is excellent, but anyone who has worked with nineteenth-century newspapers knows that such demarcations are not always clear. How were such encoding decisions made?

It is telling that the digitization of the *Daily Dispatch* was a proof-of-concept project,

and no additional newspapers have been digitized by the project group in recent years. The expense, time, and expertise involved in creating rigorously digitized newspapers are tremendous. Even with its imperfections, the *Daily Dispatch* is superior to mass-digitization newspaper projects in its textual accuracy and presentation, and it is the most thoughtful digitization effort of an American newspaper currently available.

Elizabeth M. Lorang
University of Nebraska–Lincoln

EXHIBITION REVIEWS

A Prince's Manuscript Unbound:
Muhammad Juki's *Shahnamah*
Asia Society Museum, New York City
9 February – 1 May 2011

Towards the end of his short life, the Persian prince Muhammad Juki (1402-1445 CE) commissioned a manuscript copy of the poet Firdausi's epic 60,000-couplet poem, the *Shahnamah*, or *Book of Kings*. Like his grandfather the Turco-Mongol conqueror Timur, and his descendants, the Mughal emperors Akbar and Shah Jahan, Juki was a patron of the arts, and his copy of the *Shahnamah* is generally regarded as one of the finest surviving Persian illuminated manuscripts. Firdausi's poem recounts the reigns and conquests of Pre-Islamic champions from Alexander the Great (who invaded Persia in 334 BCE) to the Persian emperor Yazdagird III (who died in 652 CE). Juki's manuscript contains over thirty intricate illustrations designed to accompany key moments in the text. Sadly, the patron prince died before his book was finished, leaving behind an incomplete, if still dazzling, artifact that travelled with the Mughal imperial library to India, where it remained until the nineteenth century.

This exhibition roughly coincides with the 1000th anniversary of the poem's composition on March 8, 1010. This is also among the first exhibitions of all the manuscript's illustrations simultaneously (a feat facilitated by the dismantling of the book for conservation purposes). Given these milestones alone, it is worth taking advantage of the chance to view this remarkable work. For to say that this *Shahnamah* is complex – in its beauty, design, uniqueness, and importance – is an

understatement. Having been written out in an elegant formal hand known as *nastaliq*, its calligraphic text is fluid on the page – yet its pages display evidence of errors in 'casting off' the relative space required by words and images. Having remained unfinished by its original Persian makers, many of its illustrations were completed or augmented by Indian artists – yet its visual accounts of love and war seem to cohere effortlessly across its 400 leaves. Having passed through many royal hands, the manuscript is festooned with imperial seals spanning almost 150 years – yet it lacks a colophon identifying the now-anonymous men who made it. Having been produced in the Herat region (in modern-day Afghanistan) during a period "generally regarded as the time when the Persian book arts reached their height," it is exemplary of a book-making tradition *par excellence* – yet it assimilates a variety of native and foreign influences, and in fact in its fragmented state is barely now even a 'book.'

One wishes, then, that the Asia Society's exhibition addressed these many complexities. Organizer Adriana Proser, the museum's John H. Foster Curator for Traditional Asian Art, has adeptly explicated the content and style of the images – an extremely valuable undertaking, considering that many viewers might be unable to read or parse the book's script, the poem's narratives, or the images' visual tropes. But because the exhibition labels primarily describe the illustrations, occasionally folding in textual details such as the year in which an event took place or a recap of a story from preceding pages, the curious viewer is left with unanswered questions about, say, why certain lines of script sometimes veer across the page at a 45-degree angle, or what the little scraps of paper pasted on to the bottom left corner of each verso are, or what symbolic significance there might be in the extension of certain images into the margins.

A variety of tools in and around the exhibition area – a cellphone-accessible audio tour, an introductory interactive computer program, a chart showing key characters in the images, plaques explaining the processes and the geography of Persian manuscript production, and a map of the Persian empire – are useful aids, but none of these really mirrors or supports the syntax of the exhibition, which simply puts the manuscript's prettiest framed leaves on display in order of their appearance in the bound book. Their sequential march along the walls of the dimly-lit room is gentle and beautiful, and lends itself well

to the viewer's imaginary reconstruction of a long and glorious history of heroes, but by adhering to this particularly normal order the exhibition does not capitalize on the rare opportunity that a book in leaves provides for thematic or noncontiguous (or, in the world of the poem, trans-historical) juxtaposition and discussion. Perhaps, too, the inclusion of other works might have added a comparative dimension to the one manuscript on display.

On the other hand, the exhibition's hefty catalogue, *Muhammad Juki's Shahnamah of Firdausi* – written by independent scholar and exhibition consultant Barbara Brend – does cover much analytical ground, for instance by presenting the much-missed magnified details of the illustrations, by identifying the manuscript's mixed paper stocks, and by tracing the history of *Shahnamah* illustration through a comparative listing of images in this and other key manuscripts. SHARPists and others interested in such material and codicological detail will therefore find it useful to read through this volume *before* viewing the exhibition; copies are on sale in the gift shop, but the show's display copies are only available at the far end of the room. Several segments of the exhibition are also available online, at <http://sites.asiasociety.org/bookofkings>, although of course no Web image, even if high-resolution and unidimensional, can approximate the experience of standing before and peering at such a magnificent work unbound.

Barbara Brend. *Muhammad Juki's Shahnamah of Firdausi*. New York: Philip Wilson Publishers, 2010. 214pp., ill. ISBN 9780856676727. US$70

Simran Thadani
University of Pennsylvania

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Gallimard, 1911-2011 – Un siècle d'édition
Bibliothèque Nationale de France, Paris
22 March - 3 July 2011

Gallimard, 1911-2011 recently opened its doors at the French National Library to mark the hundredth anniversary of this most revered institution of French letters. One of France's leading publishing houses – along with Grasset and Le Seuil (the all-powerful trio being sometimes humorously referred to as "Galligrasseuil") – Gallimard counts among its authors some of the biggest names of twentieth-century world literature: Gide,

Malraux, de Beauvoir, Faulkner, and Kerouac, to name but a few. The exhibition, jointly prepared by the Bibliothèque nationale and Gallimard, chronicles the success story of Gaston Gallimard and his heirs, whose literary tastes, entrepreneurial flair, and abilities to reinvent themselves without losing sight of what made their identity – the timeless red, black, and ivory cover of the "Blanche" collection, virtually unchanged since it was first designed in 1911 – ensured them an undisputed place in the minds of readers and writers alike.

The bulk of the exhibition consists of roughly 350 documents and objects, most of them displayed for the very first time: autograph manuscripts (*Swann's Way* and *The Second Sex* among others), letters, contracts, advertisement posters, video interviews, memorabilia (an Atmos clock offered to Gaston Gallimard by one of his most profitable authors, Saint-Exupéry). Of great interest is a series of about forty readers' reports written by eminent literary figures such as Albert Camus, Raymond Queneau (whose report of Marguerite Duras's *The Sea Wall* surprisingly mentions Erskine Caldwell's *Tobacco Road* as a possible intertext) and Jean Paulhan ("Uninteresting," he laconically writes about a collection of poems by René Char subsequently refused for publication).

The many letters on display are no less enlightening about the complex dynamics of the author/publisher relationship: "I'd be happy to hear from you about the list of masterpieces that you've cared to publish and which delay the publication of my own book," a sarcastic Henri Michaux writes to his editor, who was simply waiting for the best time to release *The Night Moves*. Some authors do not take such rhetorical pains: "Money?" says a little note by Jean Cocteau. Not to mention Henry Miller's bitterness on learning that Gallimard will not publish *Tropic of Cancer* or *Black Spring* because he is "not talented enough" – "Fuck them!" Miller replies. Scholars interested in cultural transfers and translation studies will also spend useful time contemplating the long list of titles envisaged for another of the house's bestsellers, *Gone with the Wind*, finally translated as *Autant en emporte le vent* (Paulhan himself hit on this brilliant translation of Mitchell's title, thankfully discarding such uninspired suggestions as *Le Bon Vieux temps – Good Old Days* – or *Nord contre Sud – North against South*).

Gallimard is, and has always been, a prosperous business. To that extent, we

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should bear in mind that Gallimard's all-time bestseller is not Camus's *The Stranger* or even Saint-Exupéry's *The Little Prince*, but the *Harry Potter* series. Despite claims that "our enterprise is not strictly commercial," Gallimard has demonstrated, in the course of the past century, a spectacular capacity to follow – if not to lead – new literary trends, thereby making possible a number of major publishing coups. The publishing house created its paperback imprint when it felt there was a market for it (Folio), and it opened up to juvenile literature at exactly the right time (Gallimard Jeunesse). Several sections of the exhibition are devoted to Gallimard's marketing techniques, from the traditional posters that you find in bookstores to the conception of new artwork for the Folio imprint, which needed to be modernized and whose covers were redesigned a few years ago. The curators have struck a fine balance between the literary and the visual. Even the material aspect of the book has been taken into account: the "salon de lecture" at the end of the exhibition allows the visitor to touch and browse through a selection of Gallimard's publications.

Those who cannot make it to Paris and would like to know more about the exhibition can go online at the following address: <http://expositions.bnf.fr/gallimard/>.

Michaël Roy
École normale supérieure de Lyon

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The Arts of the Oriental Book: Manuscripts in Arabic, Armenian, Hebrew & Persian

Las artes del libro oriental: Manuscritos en árabe, armenio, hebreo y persa
Fundación Lázaro Galdiano, Madrid
15 December 2010 - 28 March 2011

The wealthy Spanish writer and entrepreneur, José Lázaro Galdiano, being concerned about his belongings' future and dispersion, bequeathed to the state his mansion in Madrid ('Parque Florido'), the headquarters of his publishing house ('La España Moderna'), a collection of 13,000 artworks, and a library of 20,000 volumes. Shortly after his death in 1947, the 'Fundación Lázaro Galdiano' was

created, and, in 1951, once Galdiano's collection was inventoried and his mansion adapted for its new purpose, the Lázaro Galdiano Museum was opened.

Lázaro Galdiano's book collecting passion has been an unknown aspect of his life for many years. Although Galdiano was one of the most important Spanish bibliophiles of his time, during his lifetime the extent of his library was only known by a few friends and booksellers and, for many years after his death, only a few scholars and researchers had access to his book collection. Today, the Lázaro Galdiano Foundation's library is composed of 877 manuscripts, 1,100 different periodicals and 40,000 monographs, with a well-represented section of illuminated manuscripts, autographs and rare books.

The Arts of the Oriental Book puts together a group of catalogued Oriental manuscripts especially interesting for its singularity and rareness in Spanish collections. The exhibition's purpose, as the curators claim, is to show the harmony achieved by painters and miniaturists, and to demonstrate how calligraphy created, through different styles of writing, pages of enormous beauty. The exhibition is displayed in four showcases in a small room named 'Joyas Bibliográficas' (Bibliographical Jewels). Since 2008, this room on the main floor of the Museum has been used by the Lázaro Galdiano Foundation to show singular works from Galdiano's library and archive.

The exhibition is divided into two sections reflecting the curators' twin aims, "Painting" and "Calligraphy," and it displays twenty-three works – seven manuscripts and sixteen leaves – of the thirty-four owned by the Foundation and included in the exhibition's catalogue. The first section, "Painting," is devoted to showing some significant Oriental illustrations, such as a leaf from Firdusi's *Shah-namah*, drawn at the beginning of the Safavi period; two leaves from a copy of Abu-l Fazl's panegyrical *Akbar Namah* (1600-1603); two leaves from a copy of Jami's *Nafahat al-Uns* – a work about the lives of Muslim mystics and Sufis (1604); and a beautiful illustration which depicts an anonymous Mongol dignitary with all the iconic attributes of nobility.

The second section, "Calligraphy," shows some examples of "Nastaliq" script, a combination of the "Naskh" and "Taliq" styles highly developed in Persia. These include a leaf from a sixteenth-century Saadi's *Bustan*, two leaves from the preface of a copy of Fuzuli's *Diwan* and two other leaves from

Urfi's *Diwan*. This section also shows some examples of Nasji writing: a *Koran* by Mustafa al-Rasmi Sipahizada, an Arabic *Koran* with Persian commentaries, and Hakim Sanai's *Hadiqat al-Haqiqa*.

It is important to note, however, that, despite the division into "Painting" and "Calligraphy," it is not always clearly discernible in which section the exhibited pieces should be. In some works, text and illustration are interdependent (for example, *Armenian Gospels* and Al-Yazuli's *Dala'il al-jayrat*); in others, as in Hakim Sanai's *Hadiqat al-Haqiqa*, they are simply a whole. For the neophyte visitor, a more striking division of the exhibition is that between manuscript books and single leaves. This prosaic division is, in many cases, more complex than it may appear, given that single leaves were an important aspect of the Oriental book tradition. During the sixteenth century, illustrations or text in independent sheets became a particular genre in the Persian world, being conceived as calligraphic and painting models, or as decorative pieces. These leaves were made with different techniques, but their borders always had a shiny appearance, seen for instance, in Jami's *Nafahat al-Uns* and Urfi's *Diwan*. Such works, some of which are displayed in the exhibition, were often assembled in albums ("Moraqqa") just for visual and aesthetic pleasure, although their origin has been symbolically related to the dervishes' patched cloak (Mongol Nabab and Mir Kalan's Magnun meets Layla). Album paintings and texts came, in some cases, from older manuscripts, but frequently they were made *ex professo* for this kind of collection. These pages and albums were often part of dynastic treasures and they were 'read' in literary meetings and private celebrations. Their popularity affected the progressive decline of Oriental illustrated manuscript books (Saadi's *Bustan* and Hafiz's *Diwan*). Their beauty explains their European success in Galdiano's time, after the Exposition Universelle in Paris in 1889 and the exhibition of Islamic art in Munich in 1910.

The Lázaro Galdiano Museum's Oriental manuscripts form a collection that, although the result of unplanned and aleatory acquisitions on the part of Galdiano, is of interest for being a representative sample of well-known Oriental styles and topics in a Spanish collection. *The Arts of the Oriental Book's* pieces will be able to evoke the fascination Delacroix and Matisse, for different reasons, felt for these kind of works, and transport visitors to Oriental stories and myths.

Armen Tokatlian, María Jesús Viguera Molins and Juan Antonio Yeves Andrés, *Las artes del libro oriental. Manuscritos en árabe, armenio, hebreo y persa en la Fundación Lázaro Galdiano*, Madrid: Fundación Lázaro Galdiano, 2010. ISBN 139788493845308

Benito Rial Costas
Madrid

ROBIN C. ALSTON, OBE, FSA

Professor Emeritus Robin Alston Esq., OBE, FSA passed away 19 July 2011, aged 78. Robin was appointed Director of SLAIS (the School of Library, Archive and Information Studies, the precursor to DIS) at University College London in 1990, and despite having his scholarly roots in (Old) English literature and traditional historical bibliography, was a great proponent of information technology and information science, and was largely responsible for developing the teaching of internet issues and the practical use of IT across the School's programmes.

He was an immensely knowledgeable man and a captivating speaker, full of ideas and insight whether discussing the history of the book or the workings of the latest piece of technology. For all his many scholarly works, including *Bibliography of the English Language* and his work on *ESTC*, it is perhaps for his energy and enthusiasm as a speaker that he is most vividly remembered – pacing up and down in front of a class, gesticulating widly, with his keen eyes twinkling as he engaged students and staff alike, constantly decorating his talks with anecdotes which were always as apposite as they were amusing.

On his retirement from the School in 1998 he continued teaching, researching and publishing, being heavily involved with the MA History of the Book at the University of London and the development of his longstanding Library History database project.

Robin was awarded an honorary DLitt by the University of London in 2005, and his last major work was *An Inventory of Sale Catalogues in the British Isles, America, United States, Canada and India 1676-1800* in two volumes which was published in 2009.

Andy D Dawson
University College, London

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STOP PRESS

The University of Otago, Dunedin, New Zealand has established the newest Centre for the Book. Melding aspects from other Centres around the world (Toronto, Leiden, Monash, etc), and utilising the great heritage resources that Dunedin offers plus talented individuals from within & outside the University, the aims and objectives (briefly) of the Centre are: to foster research by staff and post-graduate students in the role of the book in cultural and historical processes; to promote book activities such as conferences, publications, and workshops, and to liaise with other institutions local, national, and international. Further announcements and details will be made, but three future Dunedin activities are worthy of note: the 2011 Printer in Residence programme (start date 5 September), the 2012 annual conference of the Bibliographical Society of Australia and New Zealand, and the 2013 Australasian Rare Book School. For further details, please contact Dr Donald Kerr, Special Collections Librarian (donald.kerr@otago.ac.nz) or Dr Shef Rogers, English (shef.rogers@otago.ac.nz).