The well-attended 2004 conference of the Bibliographical Society of Australia and New Zealand was held at the State Library of Victoria and coincided with the 20th International Antiquarian Book Fair. This one-day meeting, organised by Pam Pryde and Ian Morrison, saw a full program of ten speakers, most addressing a particular collector or collection and its formation and disposition.

Tony Marshall, Donald Kerr and Merete Smith addressed specific collections for which they have (or had) curatorial responsibility at the State Library of Tasmania, University of Otago, and University of Melbourne respectively. Merete Smith described the collection of children’s books acquired by English librarian, collector and local historian F.C. Morgan and his daughter and dedicated helper Penelope, mostly in the Hereford region, in the 1920s to 1940s. These were largely modest contemporary works rather than rarities, and their interest — evoked charmingly by Smith — lies essentially in their reflection of the reading experience of their original child owners, many of whom can be identified by inscriptions. The Esmond de Beer collection discussed by Donald Kerr, given to the University of Otago in de Beer’s home town of Dunedin, New Zealand was largely acquired during de Beer’s years in Oxford and London in connection with his editing of the diaries of John Evelyn and the correspondence of John Locke — though it includes a broad range of material relevant to their periods, including travel/guide books and eighteenth-century verse. Tony Marshall introduced three Tasmanian collectors, Henry Allport, William Crowther and Clifford Craig, who built up libraries of printed, manuscript and pictorial material of particular interest to local and/or Australian history and bibliography. These men knew each other, were variously rivals and supporters of each other’s collecting interests, differed in their range of collecting interests and in their ‘object vs content’ focus (and thus attitude to condition), had diverse resources with which to indulge their ‘hobby’, and had their own distinctive views on the ultimate disposition of their collections.

These papers were complemented by researcher-curators Heather Gaunt and David Maskill on the pictorial (prints and drawings) collections of Robert Carl Sticht and Harold Wright, and graphic design lecturer and researcher Dennis Bryans on “artists as collectors.” Sticht was an American, long resident in Tasmania as manager of the Mt Lyell mine in Queenstown, who began collecting Australian and Pacific ethnography and then developed an interest in art prints and drawings, printing and printing ephemera and other book illustration. In this remote location, he purchased mainly from James Tregaskis in London and ceased collecting when his own financial circumstances worsened and other demands on his resources increased. His collection was sold after his death, but many of the drawings and prints were acquired by the National Gallery of Victoria under the Felton bequest. In his paper on the Harold Wright collection of Lionel Lindsay prints (now at the University of Melbourne and the Museum of New Zealand Te Papa Tongarewa), David Maskill focused on the relationship between Lindsay and London art dealer and collector Wright (a director of Colnaghi and Co.), on Wright’s significance in promoting Lindsay’s work, and his influence on the form/development of the work itself, based on his knowledge of the market and buyer’s propensities. Dennis Bryans dealt also with the question of influences on artists and illustrators, with particular reference to Vane Lindesay, Leslie vander Sluys and himself, speculating specifically upon the impact of pictures they had seen as children. He was concerned that artists/illustrators often don’t themselves articulate their influences and intentions, abdicating this responsibility to art historians — with the implication that they don’t always get it right and that other artists/collectors might usefully take on this interpretative role.

Melbourne barrister and private collector John Emmerson and academic Dirk Spennemann described two collections built up at about the same time but at almost opposite ends of the earth, geographically and culturally. Joachim de Brum (d.1937), a trader on the Marshall Islands atoll of Likiep, managed in this remote place to amass — through purchase from traders and passing seamen and a Sydney bookseller in lots of approx £20 a time, and by assiduous completion of request cards to suppliers found inside books — a personal collection of some 900 books published between 1857-1950, much of it fiction, technical and evangelical/devotional literature. Spennemann created an impressive context in terms of the colonial climate, censorship issues, population, nationalities, books, paper and newspapers imported and other indicators of the cultural/intellectual framework of his island collector and the history of the acquisition of the library, drawing on both statistics and the evidence of the library itself.

Albert, 12th Baron Fairfax, bought up some 5,000 titles of English Civil War literature (especially tracts and newsbooks) from collections being dispersed in the late-eighteenth and...
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Letter from Lyons

A woodcut from the fifteenth-century Liber chronicarum shows Lyons as it was around 1493. The confluence between the rivers Rhône and Saône is clearly visible: a hunched coracle labours midstream as its lone oarsman ferries his passengers past the presqu’île to the right bank. From the grim determination on his face, he might as well be Charon. Behind him, the terraces of the old town rise to a steep hill on which the sixteenth-century basilica of Notre Dame de Fourvière now stands (“an upturned elephant” according to one guide-book), a funicular depositing grateful tourists outside its doors. Between summit and the river, then as now, the packed houses of the ancient districts (today a world heritage site) tumble down towards the twelfth-century cathedral of Saint Jean, the taverns, the shops and nearby quais.

That ferryman, mind you, was transporting his passengers not simply between quartiers, but between worlds. In the 15th century, Vieux Lyon with its financial exchange lay within the partie du royaume, while the demotic peninsula belonged to the partie de l’Empire.

By the time of the woodcut — as we are convinced in Venice and Paris. Where the centre of a flourishing booktrade, which, peninsular belonged to the century, and setting up shop near the Porte Chenevier marrying the daughter of a local fishmonger Amerbach in Basle and settled here in 1478,iers who migrated from Wurttemberg to Ly- hails from afar. One of two talented broth- Mathieu Husz (or “Hus” or even “Huber”), the booksellers and printers. Many, such as e, and setting up shop near the Porte Chenevier et al.: Volume 14, Numbers 1 & 2 Winter & Spring 2005 3 and Windus,’ the Islamic illustrated book,’ and Bunyan in Africa. It was a whirlwind trip that would have left Phineas Fogg gasping, his library bulging with variegated tomes; the impetus, however, stemmed from early twenty-first century anxieties concerning intel-lectual property, identity and the state. As the Cambridge History of the Book in Brit-ain proceeds apace, and equivalent projects are under way in Australia, India and Africa, it is time to look at the map. Are we all of us just too boxed in? If so, one way out is through a rapprochement between the science of book history and traditional literary criticism, an at-tempt to discern the effects the material quan-tities of printing and distribution have had on culture in the wider sense. This was our topic in London, one that breached discipli-nary divides whilst leaving national and linguis-tical boundaries intact. The ‘literary cultures’ of the colloquium title were regionally de fined, if relativistic. Nowadays, when academ-ics grow nervous about definition and power, they reach for their plurals.

The Lyons meeting, like that in London, is to be bilingual in French and English. As I take the stand this first afternoon to speak on ‘The reception of imperial adventure fiction in Africa’ I am simultaneously translated, a disconcerting sensation since you do not know what speed to talk at, and a third of the two hundred or so in the amphitheatre of the Ecole normale supérieure are wearing headphones. Later I am informed of the result: I sound enthusiastic, but the translator sounds bored. Better that way round, I ru minate, consoling myself over evening cham pagne, but the experience has proved instruc tive in other respects. Our plenary on the in ternational history of popular fiction was chaired by Simon Eliot, a former flat-mate and one time President of SHARP. He ex tolled the advantages of following texts as they migrate from their countries of origin, then requested interventions from the floor. When someone in the hall mentions Benedict Anderson’s book of 1983, Imagined Com munities, I experience a marked feeling of déjà vu. Some of us — those with a background in postcolonial studies, at any rate — have been this way before. An empirical breed, book historians sometimes seem nervous of grand theory — even in flight from it. Unsurprisingly therefore, there exists in company such as this a sensation of theoretical lag, or perhaps of drag. It is not untypical that, twenty years after everybody else, book histo-
rians are growing perplexed about the claims of nationhood.

National traditions themselves, of course, die hard. For a British person in search of difference, it suffices to listen to a French book historian at work. Another plenary address is delivered by the illustrious Roger Chartier on ‘La sociologie des textes à l’époque moderne.’ After many a genuflexion towards the departed shade of Don McKenzie, he warms to his theme, and I am gradually made aware of a mirage drifting through the hall: a kind of ideal book floating above the seats in its various historical and material incarnations. Around me, anglophone brows grow furrowed as this Platonic essence is invoked. In France, it seems, one is eternally mesmerised by a Book beyond the book, a Word beyond the word. As this Cartesian entity is implicitly compared to the body of Christ, I find myself dreaming of dinner.

 Appropriately, we eat aboard a bâteau mouche, which we board on the Rhône wharf beneath Sufflot’s “Hotel Dieu.” As our craft negotiates mid-river and makes towards the confluence, we eventually reach the scene of that woodcut, and I catch myself wondering what Mathieu Husz would have made of all this, with his German origins, Swiss training, and long-time Lyonnais residence. We certainly might frame his curriculum vitae thus, but he of course would not. Husz and his colleagues formed a cosmopolitan typographical network that intermarried, sharing fonts and techniques; they were fired by method, opportunity, and an urgent trade in ideas, many of them religious: a set of phenomena that pass local categories by. It was Henry-Jean Martin himself who once drew attention to the contribution made by itinerant printers of the 15th and 16th centuries to the intellectual ferment of the Reformation. Husz’s partner Jean Schabeller is a case in point. Trained like Husz in Switzerland, he too married a local girl, from the family of Vaugris from Charly along the Rhône, and set up business as a bookseller near the cave d’Ainay under the sign of “l’Ècu de Bâle.” Schabeller kept up a lively bibliophilic correspondence with Germany, Switzerland and Nantes. His bookshop, furthermore, was a veritable epicentre of ideas. Already by 1520, one of his wife’s relatives is writing to Jean’s old teacher in Basle: “If you have that German book by Luther, send it to me in Lyons, because there are many boon companions who desire to read it.”

Books it seems have a habit, not so much of passing across borders, as ignoring them. All things considered, do we need our progressive and schematic paradigms of nation and trans-nation? Somewhere next year, one can be sure, somebody will be holding a congress on “Globalization and the Book.” What avail such programmes when already we have in our hands this most precious and historically ubiquitous commodities, the vagrant, encapsulated word? In London, I was reminded of its versatility once again when Robert Darnton, one of the founding fathers, spoke about the activities of French anti-Royalist pamphleteers in Mayfair during the reign of Louis XV. In the light of such revelations, what should we now make of claims of the aforementioned Benedict Anderson that it was print culture that first induced a consciousness of the nation state? Anderson, as I recall, derived his evidence from Martin and Febvre. To my mind, a conclusive assault on such ideas was mounted in London by the Sanskrit scholar Sheldon Pollcock who spoke of the spread of texts in pre-colonial India. Pollcock evoked a period of busy script mercantilism in the sub-continent, explaining its effects on vernacular consciousness in a lively and committed way that made Anderson’s still-potent formulations seem, not merely Eurocentric, but absurd.

In Bloomsbury, the task of summation was entrusted to another former colleague: David McKitterick, Librarian of Trinity College, Cambridge, and majestick historian of his university’s press. He has a lively presentation style that on that occasion resolved itself into a series of rhetorical questions, two of which caught my fancy: “Whatever happened to Latin?” and “Whatever happened to science?” They referred of course to lacunae in the schedule, but reverberated well beyond it. Latin, of course, was the language par excellence to shun boundaries, whilst attempts to write national, or even trans-national, histories of scientific endeavour — as opposed to literature in the narrow sense — are always likely to land us back in a nightmare world where Newton still squabbles with Leibniz.

As I leave Lyons to head back to Blighty, I need to be careful. Since fracturing an ankle in late May, I am temporarily using a crutch, my British leg having since been bolted together by a surgeon from Cologne using titanium, a metal common to meteorites, moon and sun. Today this protein mineral bones aeroplanes, the crumbling meteorites and me. If I change trains at Lille Europe, I briefly wonder: should I declare this multinational and interstellar fixation? I need not have worried, since the security detector ignores me. At border crossings, kindly note the sublime indifference to local differences of certain artefacts: of books, nowadays even of bones.

Robert Fraser
Open University, UK

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early-twentieth centuries by country house libraries, with a particular interest in works relating to his ancestor Thomas, 3rd Lord Fairfax, a parliamentary Commander of the war. Emmerson offered a rich analysis of the (now dispersed) Fairfax collection, clues to the collector’s special treatment of works relating to the contributions of Lord Fairfax, its significance in preserving original constituent collections and thus the bibliographical context of individual tracts, and suggested also more general insights into contemporary printing and publishing that might be gained from its study. His paper was unfortunately cut short by constraints on the session time — particularly regrettable as Emmerson’s style of measured and controlled delivery always creates a sense of pleasurable expectation as his tale unfolds.

Susan Reynolds’ talk on Sir Redmond Barry focused on the man and his contribution to the library of the Supreme Court of Victoria rather than on his personal collection — in particular, his book buying strategies and his relations with the hapless London booksellers JJ Guillaume and William Maxwell. It was an intelligently critical but balanced account of Barry’s personality, delivered with wonderful laconic humour and an analysis of Barry’s personality type, summarised in a delightful graphic that encapsulated psychological traits and attributes in appropriately matched fonts. Toni Johnson-Woods, who provided the only collection user/researcher perspective of the conference, indicated that she is finding her usual strong sense of humour tested in her efforts to complete a projected guide to pulp fiction. She demonstrated the problems that are inherent in the genre — author identification, dating, reprints, attribution of cover illustration and sheer volume of publications — and often inadequately addressed by collecting libraries, and stressed the importance of the knowledge of private collectors, especially as there have been few comprehensive bibliographies and little
primary material about these works (as archives of publishers or papers of authors) survives.

The keynote address was given by Roger Stoddard, curator of Rare Books at Harvard College Library, who dedicated his remarks to that ‘consummate book collector’ James Needham. Stoddard described his last trip to Vienna (as part of a tour of German booksellers with a desiderata list of 200 German authors), Alexander Solzhenitsyn’s visit to Harvard and the Library’s acquisition of pirate publisher Oleg (Alec) Flegon’s files and file copies of Solzhenitsyn’s books, and his (Stoddard’s) contribution to a recent Jables colloque (at which he attempted with little success to interest his mainly French academic fellow participants in Jables actual books and writings as against a study of his ‘texts’). It was a phlegmatic account of the arduous travels of and demands upon a dedicated book hunter and curator, and many could empathise with his emotions on these expeditions, though Stoddard’s concluding litany of recent acquisitions prompted some wriggling (and a snort from a nearby delegate about ‘cultural imperialism’) and illustrated the problem of ‘listing’ books and of the assumption of knowledge of individual works and their significance, even to a specialist audience.

While most of the conference papers individually had a very precise focus, their cumulative effect was to promote continuing reflection on the collecting imperatives, styles, personalities and motivations of these diverse collectors and collection facilitators, as done to particular effect in the first paper by Tony Marshall. The conference should also have disposed all participants to endorse the comment of Donald Kerr in relation to de Beer (echoed by implication in the papers of Emmerson, Johnson-Woods, Bryans and Smith) that, regardless of original intent, collecting is (or becomes) a form of scholarship, and libraries should foster and cultivate collectors.

There was one noticeable gap in the Hunters and Gatherers stable. We talked by librarians/curators of collections, by collectors on (other) collectors and by academics and researchers who use and analyse collections, but none by collectors on their own collections or those who facilitate collectors — the oft-maligned bookseller. The papers of Susan Reynolds and David Maskill particularly made me realise that we need to be reminded more often of the professional suppliers’ views of and relations with libraries and collectors. Their voice used to be heard at BSANZ conferences, but now rarely: partly a result of the loss of some of our former bookseller members, but also evidence, perhaps, of the impact of the increasingly impersonal mechanisms of collection building.

Susan Woodburn
former Special Collections Librarian
Barr Smith Library, Adelaide University

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Detecting the Text: Fakes, Forgery, Fraud & Editorial Concerns
University of Toronto
5–6 November 2004

This year’s Conference on Editorial Problems illuminated the rich history and multiple cultural meanings of literary forgery. Convened by Marie Korey and Richard Landon at the University of Toronto, CEP 2004 featured six papers that explored fraud in the transmission of texts, pretense in the control of sources, and the affectation of authority by editors, historians, antiquarians, government officials and artists.

Forgery and authenticity join in a self-perpetuating cycle. Interwoven in the social need for an authentic inherited canon is the constant temptation to manufacture authenticity spontaneously. In his keynote address, ‘Faking It,’ Seth Lerer funneled an interrogation of forgery and its social roles into scrutiny of the canonization of Anglo-Saxon verse by George Hickes in his Linguarum Veterum Septentrionalium Thesaurus (1703–5). Attracted by the literary values of the Pindaric revival but simultaneously fugitive from the new political order of the Glorious Revolution, Hickes was subject to an aesthetic and personal desire to cast Old English fragments of dubious quality in the irreproachable form of the Pindaric ode. Given that Hickes’ edition is now the earliest extant text of some fragments, what may we say is the authority of, for example, ‘The Fight at Finnsburh’? Furthermore, what would be the literary and national consequences of assimilating the authority of a text accepted as canonical for 300 years?

The psychological motivations of forgery appear again in the case of James Macpherson’s editions of Ossian, including Fingal, an Ancient Epic Poem, in Six Books (1762) and Temora (1763). Kathryn Temple in ‘Forging Authenticity: The Poetics of Loss in Eighteenth-Century England’ argued that Macpherson’s melancholic Ossian expresses a cultural trauma rooted in the occupation and disarming of the Highlands by the English army circa 1745. Macpherson’s text is an act of mourning, constrained to lament the loss of Scottish oral culture in the written language of the colonizer, emphasizing that loss in its own claim to be an authentic substitute. Nevertheless, the mourning is constructive, in that it memorializes rather than erases the history of violence, and the act of forgery is itself a new creation.

Samuel Johnson’s vituperation against Macpherson’s construction of an illustrious ancient Scotland underscores the nationalistic dimension of editorial sleights of hand: not uncommonly, forgery and its repudiation are driven by the interests of nation-building. Quests for the true source of Confucianism, the dominant philosophy of China until the 20th century, impelled the centuries-long Chinese debate over the authority of competing ancient scripts: in their effort to impose Confucian learning, did scribes of the Han dynasty (202 BC to 220 AD) and succeeding scholars recover or fabricate the ‘old scripts’ upon which the classical canon based itself? Skepticism of any proposition of authenticity was the terminus of the paper ‘East Asia: Master Forgers or Innocent Imitators?’ by Susan Whitfield, of the International Dunhuang Project of the British Library. Mark McGowan similarly isolated nationalist desire as the impetus behind two published diaries ostensibly written by Irish immigrants to Canada after the Irish famine, Gerald Keegan’s Famine Diary (first published as The Summer of Sorrow, 1895) and Robert Whyte’s Ocean Plague (1848). Both are contrived narratives serving political ends; however, the extent of their artificiality is various, and scholars must therefore conceive of forgery, not as a discrete category, but as a spectrum.

Whatever the concept, the value of forgery will be different for scholars and artists. Alan Somerset’s ‘These are the forgeries of jealousy’: Elizabethan and Jacobean Drama and Its Forgers elucidated fraudulent accretions to Shakespeare’s canon and the ongoing scholarly excision of them, passing from the meddling of William Henry Ireland and John Payne Collier to a cautious judgment against the recently discovered supposed portrait of Shakespeare. By contrast, Alberto Manguel in ‘Faking the Faker: The Apocryphal Writings of Jorge Luis Borges’ explored the symbolic possibilities of the misattribution of authorship: what if we learned that...
the author of *Don Quixote* was not Cervantes, but a twentieth-century Frenchman? Or that James Joyce was the true author of the Gospel of John? How would this change our reading of the texts? In such imaginary books, the fiction of Borges revels. Thus while literary scholars must continue to track the history of textual transmission in order to reveal a preferred text, literary artists will forge plausible fictions in pursuit of that suspension of disbelief that is intrinsic to art.

The proceedings of CEP 2004 will be published by the University of Toronto Press. For more information, please refer to the website, www.utpress.utoronto.ca

Eli MacLaren
University of Toronto

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**Culture of Lithuanian Book & Public Word: From the Ban of Press to the Pillar of Democracy**

**Vilnius, Lithuania**

**18–20 November 2004**

This year marked the centennial of the annullment of the prohibition ordered in the Russian Empire against publications in Lithuanian printed in the Latin and Gothic alphabets (1864–1904). The chairman of the conference organizing committee, Professor Domas Kaunas from Vilnius University, stated in the conference introduction how “[the annullment] is a political victory signifying a great event for Lithuanian nation [...] In this fight, Lithuanians defended the most important condition for the vitality, expression, and change of the nation — the traditional written language and script.” The conference was the main academic event in the national program of the commemoration and was presented also in UNESCO’s yearly calendar of memorable events. The meeting was arranged by the Faculty of Communication at Vilnius University, where book studies and book history as academic disciplines have a tradition stretching back to the early nineteenth century. The contemporary Institute of Documentation and Book Science was established in 1940s and found its current form in 1990.

Despite the national theme and vast local connections between political and bibliographical issues. The ban against the Lithuanian press left an opportunity to publish in the Cyrillic alphabet which, however, had not been used in earlier times, nor became popular even under the prohibition. The significance of regaining the right to print in the Latin alphabet could be described as the right defended by the Lithuanian nation to remain in the West.

Later in the conference, one could make comparisons through time, as the conditions of publishing in Soviet Lithuania were presented. Lithuanian emigrants’ efforts to contact their homeland via printed works were presented by Dr. Alvydas Kazakevicius and Silviija Velavičienė (National Library of Lithuania). But if Lithuania and especially the capital Vilnius had earlier been the destination of the smuggled books, currently it could also be the departure point for book carriers. Tatjana Sapiega (Byelorussian National Library) talked about contemporary publications in Byelorussian printed in Vilnius because of the efforts to suppress the language on the Byelorussian side.

During the second section of the conference, speakers concentrated on comparative and transnational book history in the region. Professor Tiitu Reimo (Tallinn Pedagogical University) presented the Russification reforms of the Estonian publishing field in the late nineteenth century. Associate Professor Ilkka Mäkinen (University of Tampere) introduced the basic features of censorship against Finnish print between 1850 and 1854. In the mid-nineteenth century, printed works in Finnish were limited to economic and religious topics, which was supposed to stop the distribution to the common people of Finland the dangerous, revolutionary ideas present in Europe at the time. However, censorship continued for only four years. After that, the Finnish local authorities, loyal to the Russian empire, were allowed to support local national culture as long as it did not pose a threat to the Empire. Reimo’s and Mäkinen’s presentations revealed how Russian authorities had diverse attitudes towards local cultures in the Empire, and emphasized the importance of understanding Russian state history and the reasons behind their censorship activities.

Similar topics were covered by Dr. Viesturs Zanders (University of Latvia), Andris Vilks and Inara Klekere (both from Latvian National Library) as they introduced the history of Latgale prints. The Latgale region is one of three regions which formed the independent Latvia in 1918, but it has its own dialect — or as Inara Klekere wanted to emphasize, a language — Latgalian, as well as sharing the Catholic faith with Lithuanians, whereas
On the last day of the conference, participants were brought to Kudirkos Naumiestis, a small city nowadays facing the Kaliningrad border at West-Lithuania. However, over a century ago, this was the border to Prussia, and the town was one of the main transport routes for smuggling forbidden Lithuanian prints from Lithuania Minor to Lithuania Major. Unfortunately, this time there was no chance to follow the book smugglers’ steps all the way over the border and to the former printing centers of forbidden Lithuanian books. The Museum of Dr. Vincas Kudirkas afforded a venue to listen to the final presentations and to view an enlightening exhibition about the history of Lithuanian national culture’s struggles and achievements.

The conference ended on an enthusiastic note from Professor Kaunas. It had brought together a great number of scholars, who contributed towards further knowledge of book history in Lithuania as well as the whole region. In the wrap-up, a call to move onwards from purely nationalistic history writing was made. For example, book smuggling should no longer be seen solely as an heroic national act, but must also be understood in other cultural and social frameworks: perhaps some smugglers simply earned their living this way without reference to national ideology? Furthermore, the need to overcome national limits and understand the international dimensions and connections of a local book history were stressed.

The conference presentations will be published during 2005 in a Lithuanian scientific journal Knygoto — Book Science. Many papers will be published in English, and those in Lithuanian or Russian will include abstracts in English. In addition to the print form, Knygoto is also available via the internet at http://www.leidykla.vu.lt/inetleid/knygot/eknygot.html. The conference program is currently available at http://www.kf.vu.lt/site_files_doc/conference_programme.doc. I would like to thank the whole organizing committee and all participants for a very interesting and informative conference, and Associate Professor Aušra Navickienė and Laima Nevinskaite for their helpful comments regarding this conference report.

Jyrki Hakapää
University of Helsinki, Finland

The History of Books & Intellectual History
Princeton University
3–5 December 2004

The Center for the Study of Books and Media at Princeton University is barely two years old, but it has already established itself as a prime venue where book historians congregate to discuss the future direction of their work. More than 100 scholars attended the first session of the Center's most recent conference which addressed the question of how — if at all — the two fields of book history and intellectual history might collaborate.

In his opening remarks, Robert Darnton noted that while “intellectual history and the history of books seem to be made for each other, yet they have gone their separate ways: intellectual history toward discourse analysis, book history toward the study of diffusion.” Both approaches have serious drawbacks: diffusion studies do not reveal how books were read or how they influenced human action, while discourse analysis tends to focus narrowly on the rhetorical moves and countermoves of intellectual elites. In response, Quentin Skinner granted that intellectual historians could profit from incorporating elements of book history into their scholarship — for example, paying more attention to the physical appearance of books as well as proof-correcting practices. But to accuse intellectual historians of elitism represents “an arrogant form of philistinism,” Skinner insisted: Galileo, Bacon, Descartes, Hobbes, Liebniz, and Newton were all worth studying closely even if their works were not widely diffused and read. In his paper ‘What is a Book?’, Roger Chartier noted that this tension between book historians and intellectual historians is rooted in a divide that can be traced back at least to the seventeenth century: the distinction between the book as a discourse, divorced from the physical world, and the book as a material object. But given that any reading of a particular text will be influenced by the materiality of the book and the milieu of the reader, Chartier hoped that this ‘false quarrel’ could be laid to rest.

The conference papers that followed all addressed the question of reconciling intellectual history and book history, all in the context of early modern Europe. The role of translation in diffusing and ‘rewriting’ texts was explored generally by Peter Burke in ‘Translation as Reading/Reading as Translation,’ and the instability of one particularly
Paradise: New Worlds of Books & Readers
Wellington, New Zealand
27–29 January 2005

Paradise — Paradise: how could the conference live up to the name? Would a history of the book conference prove to be paradisal? The summer weather in late January in Wellington was wonderful, on the first day at least; but Aotearoa means the land of the long white cloud, and so New Zealand gave us a little of that as well. The New Worlds of Books and Readers that the conference subtitle promised looked easier to live up to in prospect, if only because of the many participants from New Zealand and Australia, and the very welcome sprinkling of scholars from Canada, England, India, the USA, Scotland and South Africa, all of whom foregathered under the lauring cliffs on which so many of the burghers of Wellington live, taking for granted their glorious views of one of the most picturesque working harbours in the world, but right on an earthquake fault-line.

There had been a sizeable tremor only a few days before the conference started: so that gave Paradise a certain tang of apprehension. A little risk is the price of beauty. But the sturdy, earthquake-proof National Library of New Zealand kept the conference-goers safe, and generous receptions lifted their spirits at the ends of all three days of paper-giving. Highly sociable dinners followed. The final one was arranged at Turnbull House, the former residence of the book collector around whose collection the National Library’s own collection was built. The conference conveners Sydney Shep, Lydia Wevers and Brian Opie truly deserved and received the thanks of the conference attendees.

But, yes, there was also work to do in the (evidently Presbyterian) Paradise of New Zealand, and the conference participants went about it with a will, in two parallel sessions, with keynote interspersed from Michael Twyman, Beth Lucy (‘Madame la president’ of SHARP, as she will be forever known, following the 2004 conference in Lyon) and Rimi Chatterjee.

A selective report is inevitable but some generalisations can be risked. Questions about the nature of book history were raised by a range of fine papers, of which I can only mention a handful of those I managed to catch. But also there was the sense that some older questions have nearly been answered, which is perhaps an indication that the new phase of anglophone book history from the 1980s has been having some success. For instance, we have a far better grip now on the workings of the late-nineteenth century Imperial book trade (witness Luke Trainor’s and Mary Jane Edwards’s papers); and the problems (cultural, artefactual, political) surrounding the cross-overs between orality and literate textuality seem to be falling into place for us at last (Michele Grossman, Penny van Toorn).

As book historians we claim, most of us — just as bibliographers have always done — to be agnostic about the subject matter of printed objects. Yet still we feel the tug of discussing important literary examples. In one of the many excellent phases of audience discussion, Ross Harvey remarked that, if we are talking in 20 or 30 years time, say, about nineteenth-century printing in New Zealand, we will be talking about different genres and forms than we predominantly do now. Ephemera will surely be one (as Michael Twyman’s paper had argued, and as Rimi Chatterjee’s overview of print culture in India under British rule had implied); text books will be another (Noel Waite). And how long before we start to deal with the problems — bibliographical, trade, production-driven reception etc. — implied by print-on-demand technology? This may all prove to be the case; yet why after all, to the extent that we engage in the history of an industry, do we privilege this industry for our somewhat obsessive attention? I had the feeling at the conference that this tug-of-war between the forms and subject matter of print objects will continue.

There were some good stories told in Paradise too. Wayne Wiegand (our host at SHARP 1998 in Madison, Wisconsin) gave us one about the criminal trials of Communist bookstore owners and customers in Kansas City in 1942. And Robert Fraser told the publisher’s nightmare story of a flood at OUP’s warehouse in Madras (how to dry out the books?) and of consignments to India being lost at sea during World War II.

I came away from the conference with a confirmation of the firm sense I first experienced at the Books & Empire conference in Sydney in 2003: that the study of book history had truly arrived in the southern emimes, that the work of the pioneers (such as Wallace Kirsop, Elizabeth Webby, Keith Maslen, Kathleen Coleridge, Jim Traue, Don McKenzie) was now supported by a much wider constituency coming from many disciplines. A lot of scholars, it was remarked, are doing book history from their disciplinary point of view, without even knowing that that is what they are doing. I see opportunity in this. The hope that Elizabeth Webby and I, as conveners of the Sydney conference, had had that the viability or vulnerability of national book histories might be discussed there had been in vain. No paper on the topic had
been offered. But it made some headway in discussion around Rimi Chatterjee’s paper in Wellington, and doubtless it will return as various initiatives around the world turn seriously to the question of international book history. For those who are based in ex-settler societies, book history is unavoidably international: it comes from the very nature of the book trade and the Imperial history of which those societies were a part.

This was the idea that initiated the idea of the present series of southern hemisphere conferences (Grahamstown, South Africa in 2001; Sydney in 2003; Wellington in 2005). We shall have to find an expanded geographical name for the series now that Jadavpur University in Kolkata (Calcutta) is mounting the next one from 30 January–1 February 2006 (New Word Order: Emerging Histories of the Book), to be immediately followed by a conference on bibliography, textual criticism, editorial theory and practice and history of the book 2–4 February 2006 (Print and Palimpsest). A proposal is also being hatched by John Gouws at Rhodes University for another SHARP regional conference, probably in Cape Town in January 2007. SHARP’s participation in the Sydney and Wellington conferences, and it is likely in their successors, has been beneficial and well-received.

After the last session in Paradise, wine began to flow, but not before the collection of essays, Books and Empire, from the Sydney conference, was launched onto the intellectual waters. The volume is in fact a chunky double-issue of the quarterly Bibliographical Society of Australia and New Zealand Bulletin (volume 28: 1.2, 2004). This society had its annual general meeting in connection with the conference and notably made the decision to change the title of its journal to accommodate the shift in interest of many of its members, a shift that nevertheless continues to acknowledge the fundamental nature of bibliography for book history. The new title from volume 29 will be Script and Print: Bibliographical Society of Australia and New Zealand Bulletin. SHARPists are cordially invited to submit articles and notes to Sydney Shep, Editor of the quarterly (and of SHARP News). Peer-reviewed papers from the Paradise conference will appear in 2006; advance orders are welcomed. You may also contact Sydney to order copies of Books & Empire.

Paul Eggert
President, BSANZ
University of New South Wales at ADFA
on the big western island of Paradise

**CALLS FOR PAPERS**

**The Third International Conference on the Book**

*Location:* Oxford Brookes University

*Date:* 11–13 September 2005

This conference, hosted by the Oxford International Centre for Publishing Studies, will address a range of critically important themes relating to the book, including the past, present, and future of publishing, libraries, literacy, and learning in the information society. Main speakers will include some of the world’s leading thinkers and innovators in the areas of publishing, authorship, and information technologies, as well as numerous presentations by researchers and practitioners. Publishers, librarians, academics, teachers, authors, and associated professionals are all welcome to attend.

For those wishing to submit a proposal, 30 minute paper, 60 minute workshop, and 90 minute colloquium sessions are available. Visit the conference website for the closing dates of the various rounds.

Those choosing to submit a paper will be included in the peer-refereed *International Journal of the Book*, published in both print and electronic formats. For those unable to attend the conference in person, virtual registrations are available. These provide access to the online edition of the conference proceedings. Virtual participants can also submit papers for refereeing and publication in the *International Journal of the Book*.

Full details of the conference, including the online call for papers form, are to be found at: http://www.Book-Conference.com

**NEW WORD ORDER:**

**Emerging Histories of the Book**

*Location:* Jadavpur University, Kolkata

*Date:* 30 January–1 February 2006

This conference, organised by the Centre for Advanced Studies in English and the School for Cultural Texts and Records at Jadavpur University, is the fourth in a series of regional SHARP conferences. Proposals dealing broadly but not exclusively with the following themes are welcomed:

- colonial & postcolonial histories of the book
- north-south & south-south book trades
- old & new reading habits
- image & text
- censorship, piracy & intellectual property
- globalization & the book
- public & private libraries
- politics, censorship & the book.

Proposals are particularly welcome from young researchers and scholars working on any aspect of the colonial and postcolonial book. Abstracts are due by **30 June 2005**. Please send one-page proposals and a short vita to the conference convenors:

Abhijit Gupta & Rimi B. Chatterjee
Department of English
Jadavpur University, Kolkata 700 032
tel: +91-33-24146681
fax: +91-33-24137903
offog@vsnl.com
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Programme and registration details will be posted on the conference website: http://www.jadavpur.edu/conference/conference.htm.

**ADVANCE WARNING**

Following on from the highly successful inaugural Rare Book School at the University of Otago, NZ in January 2005, The Centre for the Book at Monash University and the State Library of Victoria are delighted to announce the **Second Australian and New Zealand Rare Book School** to be held Melbourne, Australia from 13-17 February 2006.

Course offerings include “Bookbinding” with Nicholas Pickwoad, “The European Book in the Hand-Press Period, 1450-1830” with Brian McMullin & Pam Pryde, and “The Book Trade in Nineteenth-Century Australia” with Wallace Kirsp & Ian Morrison. The fee for each intensive five-day course will be AUS$700. On at least two evenings, there will be free public lectures on bibliographical topics. Further details may be obtained from:

Wallace Kirsp, Director
Centre for the Book
Monash University
Victoria 3800, Australia
Centre.for.the.Book@arts.monash.edu.au
for SHARP-sighted SHARPs and other SHARP-shooters, 13.4 included two typographic infelicities. Our apologies to Lisa Don and to that 70th birthday boy, Penguin – Ed.


The Book Collector is an essential part of the fabric of bibliographical studies in the English-speaking world. First published in 1952, it evolved out of the earlier, short-running Book Handbook but quickly established itself as a more solid and more academic presence. The credit for this over the last 30 years and more lies largely with its editor, Nicolas Barker, who has sustained the journal’s regular quarterly output since 1965. This volume, issued to mark the 50th anniversary, reprints 27 selected articles originally published between 1956 and 1999.

The anthology’s title, like the journal’s own, possibly fails to do full justice to the importance and range of the contents. The Book Collector’s distinctive niche in the spectrum of bibliographical serials does indeed encompass matters to entertain discriminating bibliophiles, but this is not just stuff for the antiquarian gentlemen rather than the players of book history. In a discipline which increasingly recognises the importance of understanding the ways in which books were circulated, owned, and read, The Book Collector’s content over the last half-century contains much that is of permanent value to the scholarly record.

The essays reprinted here characterise that content by ranging widely over aspects of book ownership and its history during the last three centuries. They include studies of important collectors of the early modern period — Ian Doyle on John Cosin, James Osborn on Narcissus Luttrell, Brian Enright on Richard Rawlinson, Arnold Hunt on Richard Heber — and vignettes of twentieth-century collectors such as John Meade Falkner (by Graham Pollard), Major Abbey (by Anthony Hobson and Tim Munby), and Geoffrey Keynes (by David McKitterick). They also show how The Book Collector has brought to light knowledge of lesser-known book owners of the past, whose elucidation makes us realise that our picture of early private libraries remains a very incomplete one — examples are Arthur Rau’s essay on Henry George Quin, or Peter Beal’s on Sir William Boothby. Although the focus of the anthology is primarily around collecting history, the inclusion of a few other pieces such as David Foxon’s on John Cleland or Geoffrey Keynes’s on a possible Blake attribution remind us that the journal has also ranged widely over enumerative, textual, and typographical bibliography.

The Book Collector has also, over the years, provided a home for some of the more unusual byways encountered by bibliographers, such as John Oates’s description of the early eighteenth-century Lithuanian leather boot preserved in Cambridge University Library, donated with a Lithuanian New Testament. This, like so many of the pieces in this volume, combines serious bibliographical research with a stylistic lightness of touch that enhances accessibility (“that an old library should contain an old boot should occasion no surprise,” (58); “the tale of his iterated disasters has a certain Slavic charm, but his works are utterly insignificant” (65)). Alan Thomas’s short memoir of the eccentric collector Solomon Pottesman may be one of the less academic contributions to the volume, but I wish that everything I came across under the banner of bibliography was as entertainingly readable.

Although this anthology is only the tip of a large iceberg, in terms of the valuable content of The Book Collector over fifty years, it represents a worthy taster and celebration of the journal’s achievements, and makes more handily accessible a number of important articles. The book is nicely produced and illustrated, and very fairly priced.

David Pearson
University of London


Aimed at the intelligent layman, Library: An Unquiet History is a thoroughly enjoyable stroll through the thousands of years from the rise of the first great library in Alexandria to the advent of digitization in the late-twentieth century. As the book’s subtitle suggests, library history is hardly a comforting bedtime story. One of its major leitmotifs is mass destruction: the accidental burning of the library at Alexandria; the mass burning of books ordered by the emperor of China in the 3rd century BCE.; the wholesale destruction of Aztec books by Spanish missionaries; the obliteration of the Islamic world’s vast libraries by invading Mongolians, Turks, and Crusaders; the loss of some 100 million books in World War II, many of them deliberately destroyed by the Nazis; the destruction of the Bosnian National Library in 1992, and of the Iraqi National Library in 2003, to name just a few examples. As many times as human beings have built up rich cultures — embodied in great libraries — they have proceeded to destroy them. As Battles puts it, “Everywhere they are read, books burn” (180). Yet libraries continue perennially to renew themselves.

One of the book’s pleasures is its exploration of the varied agendas that the library has served. Battles observes that some noble libraries have been built on the basis of ignoble motives; the Medici, for instance, built up a great library as a way to assert their authority. Nineteenth-century librarians such as Melvil Dewey, whose mixed legacy the book describes, overestimated the extent to which they could help to forge an ideal society by placing the ‘right’ books in the hands of aspiring readers. Still, as Battles points out, avid library users such as Richard Wright and Alfred Kazin in fact read their way to a wider world view, a more significant role in society, and a better life.

Battles also sheds an intriguing light on our evolving ways of organizing and classifying books as a reflection of how we conceptualize the world of knowledge. In addition, he discusses the historical changes in how people read and what they read. In this, as in other areas, he covers an admirably large range of territory, from Alexandria to ancient China, medieval Europe, the Islamic world and beyond. His book is enriched by both wide and deep research and personal visits to some of the great libraries he describes. Focused as it is on books, though, Library does not deal with the multiplication of non-book formats in libraries of the 19th and 20th centuries, which have added rich new dimensions to our preserved cultural heritage (think of the recording of Marian Anderson’s historic concert at the Lincoln Memorial, or Mathew Brady’s Civil War photographs), while creating problems of preservation and storage that only multiply as we enter the digital age. Still, while not comprehensive, this thoughtful and engag-
ingly written book is an excellent survey, recommended for anyone interested in libraries or cultural history.

Margaret Nichols
Division of Rare & Manuscript Collections
Cornell University Library


*Trade Bookbinding in the British Isles, 1660-1800* is an important piece of historical research, representing the first major work to clearly trace the origins of publishers’ bookbinding back to the 18th, much less the 17th century. Stuart Bennett, an antiquarian bookseller who has specialized in pre-1850 English publications since opening his establishment in 1980, dispels the myth (created, in part, by Michael Sadleir) that between 1730 and 1770 the bookseller-publisher “issued his books either in loose quires, or stitched, or at most in a plain paper wrapper,” with the customer taking responsibility for commissioning the finished, so-called “bespoke” binding. Relying on catalog advertisements, diary entries, and a rich analysis of physical evidence, Bennett has assembled a more realistic, breakthrough claim: members of British booksellers’ syndicates or congers delivered their printed sheets to warehouses operated by trade bookbinders who then distributed them, either bound or unbound, to members of the conger or to other booksellers. As these bindings were “produced for commissioning bookellers or syndicates, or for wholesale distributors, rather than for retail traders or private customers,” and the binding specifications were provided by the customer, some percentage of these undistinguished, eighteenth-century trade bindings are indeed prototypes for later nineteenth-century publishers’ cloth bindings.

During a period when few bookbinders signed their work and binders’ financial records are nearly nonexistent, the principal means of recognizing a specimen of an early publishers’ bookbinding is by identifying identical bindings on multiple copies of the same printed work. Through painstaking observation and documentation, Bennett increases our general appreciation of what is often a very plain leather- or paper-covered binding, rewarding the reader with a greater understanding of seventeenth- and eighteenth-century trade practices. Bennett gathers evidence for his intriguing findings largely through the analysis of common, everyday bookbindings — work largely discounted by collectors and historians in deference to more flamboyant examples — at risk of being lost through insensitive rebinding practices. It is hoped his work influences libraries and private collectors the way pioneering publications on nineteenth-century publishers’ trade bindings by Ruari McLean (*Victorian Book Design and Colour Printing, 1963*) and Sue Allen (*Victorian Bookbindings: A Pictorial Survey, 1972*) provided insights into manufacturing practices and design principles that elevated our appreciation for what has, until now, been the publishers’ binding. Bennett’s extensive footnotes and elaborate photographic documentation — consisting of over 200 color reproductions of trade leather and paper bindings — provide historical context for the evolution of these simple and largely overlooked treasures. A tool for the discerning book connoisseur, Bennett’s *Trade Bookbinding in the British Isles, 1660-1800* fills a long-standing gap in the bookbinding literature that, in retrospect, is as self-evident as a missing front tooth.

Randy Silverman
University of Utah - Marriott Library


“Does having a book in Wal-Mart really matter to God?” This question by S. Rickly Christian [really!] is quoted by Brown to illustrate the perpetual problem evangelicals have faced when trying to balance their prophets and their profits (244). As anecdote after anecdote in this book relates, the attempt to create a functionalist understanding of what were sacred issues was always vexed during this period by both the interpretative process (and hence producing, for example, competing Bibles), but also by the continual questioning over the spiritual cost of engagement with the world via print.

Brown’s book offers a focused and detailed history of the making, reading, and reception of evangelical literature, with a special sensitivity to the ways recent scholarship in literacy, literary analysis, and history itself have complicated one another. Brown’s treatment of the ways in which Evangelicals resisted the untangling of the sacred and the profane and tried to capitalize instead on its mingling, offers clever complications of many staid notions of how bourgeois consumerism is more commonly understood to have functioned during that era.

Brown’s chapters are thematically organized — a decision which chapter subheads would have made more engaging. As it stands, it isn’t instantly apparent what her chapters ‘Earnestly Contending for the Faith’ and ‘Priesthood of All Believers’ might be about, for instance. But that’s a minor quibble, since her major division of the book into a study of first ‘The Cultural Universe of the Evangelical Writing, Publishing and Reading’ and then ‘The Uses of Evangelical Print Culture’ does ultimately seem to be a rich way of rethinking the topic. While a chronological study might have been more easily digestible, the thematic evolutions she discusses do work persuasively.

Perhaps Brown’s most original insights can be found in her careful study of hymnals and hymn production in ‘Singing with the Spirit and the Understanding.’ Here she tracks the singular nature of these books by truly intermingling concerns for how hymnals straddled the problems of being designed for memorization and, hence, oblivion, with how hymnals and the growing business of printed sheet music both profited and suffered from the particular roles hymns played in the nineteenth-century world. This chapter also offers some insights into how hymnals played a special role for African-American evangelicals, and Brown’s analysis here is a rich launching point for some comparative cultural work that not enough scholars have fully explored. These sorts of well-woven insights are a graceful example of some of the best kinds of work done in American Studies as a discipline.

The nature of the topic of Evangelical print culture doesn’t lend itself easily to scintillating analysis. Nevertheless, Brown’s treatment of the ways in which different denominations supported different presses offers new models for much labor and publishing history that hasn’t always attended — as it ought — to the cartels, rivalries, and labor pacts that shaped the industry of religious print. Moreover, Brown’s analysis of the history of Evangelical printing and the ways private industry
and charitable involvement were intertwined in ways both familiar and surprising also hints towards a rich area for future critical research. Overall, her study is a balanced and thoughtful research text; one that will serve well scholars of both the 19th century and also scholars of the increasingly blurry line between contemporary secular and evangelical publishing.

Susanna Ashton
Clemson University


This book is organised around two familiar cultural stereotypes of the English press. The first is ‘Grub Street,’ symbolic home of the world of the impetuous, scandalous hack of the 18th century; the second is ‘Fleet Street,’ headquarters of the highly organised, highly capitalised and increasingly powerful nineteenth-century newspaper press. Clarke argues that Fleet Street, for all its social respectability, was built on the work of the Grub Street hacks, who challenged legal and commercial impediments to the dissemination of news. Indeed, his interest clearly lies more with Grub Street than Fleet Street as, while the latter part of the book gives a sketchy outline of some major nineteenth-century developments, most attention is devoted to eighteenth-century newspapers.

Clarke first gives a vivid and entertaining account of the social milieu of Grub Street, delineating the precarious existence of the professional writer and the unrestrained, scabrous terms in which they criticised each other. However, he is prone to accept critical invective as a description of the actual social reality of newspaper production: surely most writers were less disreputable than their harshest critics made them out to be? Nevertheless, this first part of the book does illustrate its greatest strength: the inclusion of copious material from the newspapers themselves. Both London and provincial titles are represented with extensive quotations. The reader is thus enabled to gain a sense of the changing language and rhetoric of newspapers. This quotation is supplemented with an excellent series of front pages reproduced from a representative selection of titles which gives a good idea of the evolution of typography and layout.

However, the sheer volume of quotation sometimes seems to overwhelm any attempt at meaningful analysis of the newspaper press. This is especially the case in the second part of the book, a too-rapid run through of the various different types of news and advertising in the eighteenth-century press. Many items seem to be included because they are entertaining — Clarke has a weakness for anything scatological — rather than for the insights they give us. The effect, at times, is to trivialise newspapers and their contents. Key questions for any newspaper, such as how to maintain the reader’s trust and how to decide what is newsworthy, are neglected. Also neglected are some basic logistical and technical aspects of newspaper production. The role of printers, agents and distributors remains unexplained, although Clarke does give a clear exposition of the workings of the provincial press. It is disappointing that more of the analytic insights of recent historians of the newspaper press have not been incorporated into this book. Writers such as Michael Harris and Christine Ferdinand have uncovered primary sources that add depth to our understanding of the economics of the newspaper press and its relationship to the book trade, while Bob Harris and Hannah Barker have proposed a more nuanced account of the role of the press in forming public opinion than the rather simplistic account of an expanding middle class posited by Clarke. Such arguments help explain why newspaper circulations, unlike sales of most print genres, rose through the 18th century.

It is hard to say who this book is aimed at: academic readers would prefer a more analytical approach while the price and format make it poor value for the general reader. It does, however, remind us of what an immediate sense of past experience in all its complexity, humour and humanity can be derived from newspapers and what a rich seam of social and cultural history remains to be mined in their pages.

Ian Jackson
Canberra, ACT, Australia


The Image in Print and its subtitle suggest an overview of illustration in English books but this is not really Driver’s aim. Instead, she promises a radically new understanding of book illustration: illustration as functioning to organize the text; illustration as a key to the reading process, and as part of self-education; illustration as interpreter of social history; and the book as a force for change. These do need to be explored, but unfortunately Driver has not fully achieved what she sets out to do here. Chapter one is largely taken up with continental blockbooks as a source for certain images, mostly those of Wynkyn de Worde. She asserts an increasing trend for illustration in English books but does not provide documentation; neither is she original in linking illustration to a lay readership nor to mnemonic purposes, although she does provide a great many examples. In chapter two, she shows that de Worde was willing to experiment with page design and developed “a thoughtful pictorial methodology” (35), using cuts to link texts; and that composite pictures were “movable” like text-type itself (47). De Worde’s title-pages are her concern in chapter three; here she is interested on his books with front- and end-titles, which together create a package, although she doesn’t provide enough context [see my “The End-Title, the Early Title-page and the Wrapper: their Interconnections,” Transactions of the Cambridge Bibliographical Society (1997)]. For chapters four through six, she moves into social history: images of female saints, of weddings, of classrooms, of workshops, of racial stereotypes, and finally the destruction of images during the Reformation.

Driver includes three well-known images of printing workshops, but her analysis of their informational content demonstrates her weaknesses in the history of printing technology. A few examples: the 1499 Dance of Death workshop (163) does not show upper and lower cases, but one flat case; the “handle” of the press is its bar which is not the same as a rounce (164) [the rounce, a mechanism to wind the bed under the platen, is not to be seen in her images]; and her description that a stick-full of type is “arranged in reverse order so that the lines read from right to left” (164) is awkward to say the least [the compositor sets from left to right in the stick, with each letter upside down but in the correct order; once in the forme, the type does read left to right, but the order of the words from left to right is correct]. In the 1520 image from Ascensius’s printer’s mark, the figure on the right is usually interpreted as a compositor setting type from a bound book, not a customer. The most glaring mistake is her...
comment that the title-pages of de Worde’s *Vita patrum* and Bartholomeus Anglicus’s *De proprietatibus rerum* were printed by means of a “metal stencil plate” (82; 138 “metalplate”); after she first made this claim some years ago, it found its way into *The Cambridge History of the Book in Britain*, vol. III, so it is important to set the record straight. These title-pages were not made by stencils but were definitely xylographic, although “reversed out” [white on black rather than the usual black on white]; ironically, Driver correctly labels a similar title-page (101) as xylographic. It also has to be said that her image of the Anglicus title-page is poorly reproduced and lacks definition; indeed the whole book suffers from lack of sufficient care in image reproduction. On the positive side, though, there are a generous 170 or more images altogether, which are well-placed, being close to her discussions. A list of images would have been useful. There are two indexes: one to books, authors and manuscripts; the other, general, index, is also limited to proper names, with a few exceptions, and it does not adequately index the subject content of the book.

This book aims to fill a gap and will be bought for that reason but purchasers should be aware that the extensive bibliography misses some important studies, such as Ruth Samson Luborsky and Elizabeth Morley Ingram’s *A Guide to English Illustrated Books: 1536-1603* (1998).

M.M. Smith
University of Reading


A reluctant reader of *PMLA*, I nevertheless felt compelled to look out the 1989 paper by Susan J. Leonardi, “Recipes for Reading: Summer Pasta, Lobster à la Richeolme, and Key Lime Pie,” which inspired so many contributors to *The Recipe Reader*, particularly those of feminist and/or lit crit inclination. Leonardi’s essay is in fact both witty and disarming, and her claim for the recipe as a textual form worthy of study in its own right is engagingly argued.

The recipe as text is the *raison d’être* for the collection of 12 essays under review. The principal value of such collections, it seems to me, lies in pointing the way to roads not traveled and trifles unconsidered — “the variety of texts never before contemplated as literary works, including cookbooks, quilts, account books, and other cultural artifacts” invoked by contributor Andrea Newlyn. *The Recipe Reader* will be most useful to textual scholars and culinary historians; less so to historians of print culture except where these fields overlap.

The best among the essays, in my view, are the more traditional and historically based, those which (to confess my biases) theorize least. Margaret Beetham, for example, in “Of Recipe Books and Reading in the Nineteenth Century: Mrs Beeton and her Cultural Consequences,” links the history of publishing with that of nineteenth-century domesticity to shed light on the extraordinarily successful entrepreneurial and branding phenomenon, Mrs. Beeton and her *Book of Household Management*.

Andrew Warner’s “Talking’ Recipes: *What Mrs Fisher Knows* and the African-American Cookbook Tradition” considers the distinctive orality of African-American cookbooks, a tradition developed in the absence of mass literacy but deliberately cultivated and celebrated to this day. Warner demonstrates that the unlettered Abby Fisher’s cookbook, “aggressively styled into formality” by literate whites, still belongs squarely within this tradition.

Other contributors stake out other new territories. Talia Schaffer and Janet Floyd, writing on the food essayists Elizabeth Pennell and Elizabeth David respectively, address the cultural and class divide between cookery and gastronomy writing; Susan Zlotnick looks at the English adoption of curry and its role in domesticating imperialism; Celia Kingsbury gives insight into the rapid trend of trendy television cooking shows.

The essays cover a wide range of topics. Some provide detailed examinations of particular bookbinding techniques and binders in the hand-binding period, with special focus on finishing tool design, as in the contributions of Giles Barber (on eighteenth-century Parisian bindings), David Pearson (on English centrepiece bindings between 1560 and 1640), and Foot herself (on eighteenth-century Irish bookbinding). The essay by Esther Potter on the innovations created by Benjamin West gives insight into the rapid development of more industrialised book decoration techniques. Careful analysis of the simplest hand-bindings tells a story of economic choices and regional/international buying patterns, as shown in Nicholas Pickwoad’s exploration of sixteenth-century bindings in the Pierpoint Morgan Library.

Other essays delve into deeper sociological analyses by drawing connections between book types and their readers. For example, Jan Storm van Leeuwen, focusing on depictions of bindings in pre-1800 paintings, discusses links between the sitter in a portrait and the type of book s/he chooses to hold. Christian Coppens comprehensively places prize books in their educational and social contexts, covering much of Europe in his insightful essay. Marianne Tidcombe does a similar service in her discussion of women binders in Britain prior to the First World War, demonstrating how gender was given a...
variety of meanings in relation to bookbinding and other handicrafts. The essay on Eng-
lish collector John Blacker by Foot, Carmen Blacker and Nicholas Poole-Wilson gives a rare
look at a passion for beautiful bindings that does not stop even when confronted with the
fact of their historic falsity.

The subjects of these essays exemplify how their authors move ably and freely from book-
binding details to the firmly documented so-
cial worlds of binders, readers, collectors and
booksellers. The limits in this collection are
instead more geographical, with a clear focus on
the United Kingdom, though France and the
Netherlands are examined; only Coppens
attempts to covers all of Europe in his com-
prehensive piece.

The stated goal of much bookbinding his-
tory is to create reliable indicators by which
to date and place bindings, and to fully docu-
ment the financial and social dynamics in-
volved in bookbinding structure and decor-
ation. The research here epitomises that di-
rection, and is enriched by the use of supporting
reference materials laboriously compiled by
others over the years. In turn, these essays
will serve as solid foundations for further research.
It is a great service to have these works to-
gether in one volume, supplemented by ex-
cellent color and black and white illustrations.
Scholars who want to better understand the
book both as an object of delight and as a
social marker are encouraged to consider this
collection.

Consuela Metzger
University of Texas at Austin

Faye Hammill. Literary Culture and Female Au-
thorship in Canada 1760-2000. Cross/Cultures
Series 63. Amsterdam and New York: Rodopi,
EUR28. $35.

Faye Hammill’s book (winner of the 2004
International Council for Canadian Studies
Pierre Savard Award) is a study of female au-
thorship in Canada as it is represented in the
fictional and semi-autobiographical works of
Margaret Atwood, Frances Brooke, Sara
Jeanette Duncan, L.M. Montgomery, Susanna
Moodie, and Carol Shields.

Hammill begins with a discussion of
Brooke’s novel, The History of Emily Montague
(1769), which was the first work of fiction to
be written and set in Canada, and which was
also the first book to reflect on the situation
of the female writer in Canada. Brooke’s cen-
tral character is Arabella, an articulate and well-
read Englishwoman in Quebec who charac-
terizes herself as ‘a daughter of the muses.’
Arabella’s literary aspirations are hindered,
however, by the social limitations and practi-
cial difficulties of her new home, and she is
forced to seek an intellectual community
through prolific correspondence with a friend
who has remained in England. Brooke’s novel
is in part autobiographical, outlining the chal-
lenges she faced as a female emigrant writer in
ey Canada who struggled to adapt English
literary conventions to her New World experi-
ence. In 1923, the world-famous Canadian
author Lucy Maud Montgomery published
Emily of New Moon. As in Brooke’s writing,
this novel contained considerable autobiog-
ographical material and the female writer is rep-
resented as set apart from her peers. Through
autobiographical fiction, Montgomery and
Brooke explored the experience of female au-
thorship in Canada and the literary possibili-
ties of Canadian subject matter.

Hammill aims to illustrate that similar pre-
occupations with women’s authorship and
creativity appeared in Canadian fiction through-
out the 19th and 20th centuries. Carol
Shields portrays her protagonist, Charleen
Forrest, in The Box Garden (1977), as isolated
and distrusted by her community, and the
novel continues to explore the possibility of
artistic inspiration in Canada. Similar issues
relating to inspiration, tradition, literary pro-
duction, and the social position of women
writers are addressed in Susanna Moodie’s
Roughing it in the Bush (1852) and Life in the
Clearing versus the Bush (1853); Sara Jeanette
Duncan’s The Imperialist (1904) and Cousin
Cinderella; or, A Canadian Girl in London (1908);
Montgomery’s Emily Climbs (1925) and Emily’s
Quest (1927); Shields’ Small Ceremonies (1976),
Swann (1987), and A Celibate Season (1991);
and Margaret Atwood’s collection of short

Hammill’s close study of these authors and
their selected works reveals intimate connec-
tions between each writer’s perception of
Canada as a source of creative inspiration, her
relationship to her literary heritage, and her
reactions to the Canadian literary scene and
the status of the female writer there. Hammill’s
comparisons are successful in highlighting the
historical change and continuity in fictional
representations of the status of the female
author in Canadian society and the attitudes of
readers with regards to Canadian women’s
literary achievements. Each of the six authors
discussed in Hammill’s study employ writer-
characters in their fiction, and in turn these
characters serve to comment on how to write
as a Canadian (rather than as a European or
American), on the practical aspects of pub-
lishing and reviewing, and on the operations
of academic literary culture. Lacking, however,
is any discussion of authorship by Canadian
women of non-European descent. Furth-
more, all of the authors and texts under discus-
sion here were commercial and critical suc-
cesses, so Hammill’s perspective on the full
gamut of female authorship in Canada re-
 mains limited.

Although perhaps overly ambitious in its
scope, Hammill’s unique approach should be
of considerable interest to scholars in the his-
tory of the book and print culture studies.
Through her focus on the semi-autobiogra-
phical fictions of these six women writers,
Hammill offers a unique perspective on the
historical development of female authorship
in Canada.

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Alfred Hiatt. The Making of Medieval Forgeries:
London: British Library; Toronto: University
0712348158 (London); 0802089518 (To-
ronto). £40. $63.

There has, of late, been increased interest
from non-historians in the form and func-
tion of documentary texts during the medi-
val period, no doubt ultimately attributable
to Michael Clanchy’s groundbreakingly
From Memory to Written Record (1979) which showed the
potential of this material. Recent book-
length studies include Emily Steiner’s Docu-
mentary Culture and the Making of Medieval
English Literature (2003), and now Hiatt’s
monograph. Although The Making of Medi-
eval Forgeries looks, on the face of it, to be
altogether more specialist and focused than
Steiner’s book, it has a far wider interest and
broader appeal than its title might suggest.

As the author says, “acts of forgery of
medieval documents depend upon a critical
awareness of document culture — of the
form, content, and role of documents in
medieval society” (11), and his book has much
to say that is interesting on this subject.
Although its focus is on forgeries produced
during the 15th century, there is an overview
of forgery in England from 1066 to the 15th
century by way of introduction, and his de-
Detailed case-studies — of Crowland Abbey’s construction of its archive, of Cambridge University’s attempts to historicize itself, of John Hardyng’s forgeries for the government, and of the ‘Donation of Constantine’ — necessarily require recourse to earlier (and later) periods and to other cases.

Hiatt’s range is wide and his arguments are informed by solid scholarship including some impressively wide reading and a good deal of primary source and manuscript work. He is at his best in the post-Conquest period, less obviously at home in the specialist world of Anglo-Saxon charter studies. There was no need for him to worry that a boundary clause of an eighth-century charter of King Æthelbald was not in the vernacular — its compass-point structure and formulation in Latin is entirely consonant with the diploma’s purported date.

There is very little padding throughout; in fact his book could have done with rather more by way of explanation and recapitulation. It is perhaps here that the book’s genesis as a doctoral dissertation is most apparent. Hiatt does not really ever let up pace and makes no concessions to his readers. There are few links between chapters and not much cross-referencing. The conclusion was frankly disappointing; on terms for forgery is at best half-hearted; sororily treated to be valuable: his brief section on terms for forgery is at best half-hearted; sororily treated to be valuable: his brief section on text relationships in manuscript culture.

Maidie Hilmo. Medieval Images, Icons, and Illustrated English Literary Texts: from the Ruthwell Cross to the fifteenth-century Ellesmere Chaucer. Claiming that critics have misunderstood and dismissed these pictures because they lack the aesthetic qualities prized from the Renaissance to the modern era, Hilmo asserts that both their artistic value and centrality to the literary texts with which they appear. She also insists that these images be considered in the context of theological and political concerns in medieval England. The first chapter reviews the history of Christian theories of images, showing how medieval theologians used Christ’s Incarnation to justify image-making and makers, despite the Decalogue prohibition. Hilmo pursues this incarnational theme throughout the book, using it — sometimes more and sometimes less convincingly — to explain many images.

Chapters two and three focus on Anglo-Saxon England and assume the reader’s familiarity with the two primary objects under discussion: the seventh- or eighth-century large standing stone cross known as the Ruthwell Cross, and the later Caedmon manuscript. Hilmo challenges earlier interpretations of the Ruthwell Cross, which is incised with Latin letters and Anglo-Saxon runes and sculpted with depictions of Christ, the saints, and other holy scenes. Her forceful analysis shows how the image of Christ as a triumphant heroic warrior complements the Anglo-Saxon lines on the stone, so that the visual and verbal elements reinforce one another. Similarly, the Caedmon manuscript images interact with its sacred poetry to guide readers to meditation and prayer, and a deeper understanding of the “secrets of the scriptures” (81). Hilmo demonstrates how these early medieval images were imbued with a wide range of allusions to scripture and other Christian writings, forming an intricately structured referential system that points to a monastic audience.

The second half of the book moves forward several centuries, to the vernacular manuscripts of the late Middle Ages. Hilmo sees in these various works of history, romance, devotional reading, and Chaucer’s Canterbury Tales both an awareness of the Lollard hostility towards images and a celebration of the vernacular as a symbol of emerging English nationalism. The portrait of the poet Lazamon in the late thirteenth-century manuscript of the Brut emphasized the human role in authorship and reflected “nationalist political motives” (103) by enhancing an English history. The miniatures of the fourteenth-century Auchinleck manuscript made the texts accessible to readers, but also reinforced key theological points and expressed nationalistic hopes. So, for example, a scene from the romance The King of Tars shows the critical difference between a pagan idol and a Christian icon, and the miniatures for the romance of King Richard depicts the king at the pinnacle of his crusading activities, an English hero who embodied “national dreams of strength” (121).

In chapter five, Hilmo persuasively argues that the Pearl manuscript’s twelve miniatures form a coherent visual program that link the poems and lead the viewer in a spiritual journey. The last chapter investigates the ornamental borders and several of the pilgrim portraits in the Ellesmere Chaucer in relation to its aristocratic audience, presenting these visual elements as guides to a “conservative reading of Chaucer” (197). While Hilmo’s effort to link the images in both manuscripts to the late medieval arguments about image theology is not always persuasive, her analysis of how viewers might interact with these images is often thoughtful and intriguing.

Medieval Images includes 76 black and white reproductions, mostly manuscript illuminations, comprising nearly all the images discussed. Although Hilmo’s arguments are sometimes difficult to follow, and she works too hard to find evidence of the incarnational theme, Medieval Images, Icons, and Illustrated English Literary Texts offers a new understanding of many of these images and is a valuable contribution to the study of image/text relationships in manuscript culture.

Kathleen Kamerick
University of Iowa


For a periodical that was, as Andrew King observes, “perhaps the best-selling publication of mid-nineteenth century Europe” (xii), and that, between the 1850s and 1870s, regularly sold over 500,000 copies of each weekly number, the London Journal has been comparatively neglected in scholarship on the Victorian literary marketplace. As well as the distaste for ‘low’ or popular culture which still lingers in several academic disciplines, the material ephemera of such cheap mass-market journals and the subsequent scarcity of complete runs even in large research libraries, have often led scholars to eschew these titles.
like the London Journal in favour of more high-
brow publications with only a fraction of the
former’s circulation or cultural significance.
Taking his lead from various studies of the
contemporary mass media, however, King has
taken on the task of correcting this
historiographic imbalance by thoroughly
excavating some of the more obscure purlieus
of mid-nineteenth century Grub Street, and
nearly every page of the book bears witness to
the assiduity and ingenuity of his primary
research. The London Journal’s principal attrac-
tion was its serialized fiction, and over the
years its pages featured an impressive array of
novelistic talent, including G. M. W. Reynolds,
J. F. Smith, Mary Elizabeth Braddon and
Émile Zola. Its production, meanwhile, was
undertaken by some of the most important
figures in Victorian publishing, not least its
entrepreneurial founder George Stiff, and for
a brief (and commercially disastrous) period
the London Journal was actually edited by Mark
Lemon, the erstwhile founding editor of
Punch, who attempted to take it in a more
upmarket but less remunerative direction.

But King’s aim is not merely to chart the
history of a single periodical, fascinating as it
undoubtedly is. Rather he contends that an
intensive study of the London Journal can pro-
vide a “vantage point from which to explore
both the wider field of Victorian periodicals
and issues concerning mass-market culture in
general” (3). Certainly, the London Journal was
integral to the shift from a ‘supply-led’ model of
the literary market where cultural power
remained with the producers, to a more
demotic ‘demand-led’ market in which periodi-
cals had to become increasingly responsive to
the demands and shifting tastes of their
readers. The bestselling London Journal, as King
shows, was particularly successful in establish-
ing itself as a fetishized commodity that could
tap into the different fantasies of its huge
and diverse audience. This transformation of
the dynamics of the mass-market for peri-
odicals was also significantly gendered with
women increasingly emerging as the principal
consumers of news as well as fiction, and
again the London Journal, which began carry-
ing coloured fashion plates in 1868, was the
precursor of many of these wider changes.
While the book provides some very impres-
sive empirical data on the sales and produc-
tion costs of the London Journal and other
similar titles, King is concerned to reveal the
“inextricable intertessellation of theory and
history” that is necessary to a full understand-
ing of the complexities of the Victorian mass-
market for periodicals (59), and his use of, for
example, Pierre Bourdieu’s model of the ‘lit-
erary field’ is extremely effective in moving away
from a simple class-based notion of reading
audiences to one which is more nuanced and
alert to ambiguity. At times, however, King’s
penchant for neologisms such as “politi-
ography” (50) can make the book rather heavy
going.

This, though, is only a slight reservation
about what is otherwise a detailed and illumi-
nating contribution to the expanding list of
books dealing with various aspects of Victo-
rian print culture published as part of Ashgate’s
impressive ‘The Nineteenth Century’ series.

Gowan Dawson
University of Leicester

Paulina Kewes, ed. Plagiarism in Early Modern
0333998413. £47.50.

In his Afterword to this book, Bertrand
Goldgar remarks that: “Somebody needs to
write White’s book all over again” (219), a ref-
ERENCE to Harold Ogden White’s, Plagiarism and
Imitation During the English Renaissance (1935),
for many years the best (indeed, virtually the
only) scholarly reference on the subject.
Goldgar might well have gone on to note that
with this publication, somebody has written it
over again — and more. This volume makes
an important contribution to a growing body
of theoretical reflection on the status of pla-
giarism in literary or, more properly, cultural
discourse, not only in the defined period but
in terms of a contemporary debate which pits
traditional views of plagiarism as immoral
theft against the post-modern condition of
defad authorship and ownerless discourses.

In her essay, “Historicizing Plagiarism,”
Kewes underlines the concerns that motivate
and distinguish the collection. Primary
amongst them is the question of the physical
medium of the text: as media evolved from
scribal to print culture without, however, elimi-
nating the tradition of the oral transmission
of plays, songs and sermons, so too evolved
reading and writing practices as well as atti-
tudes concerning the appropriability of exist-
ing discourses. Secondly, the collection aims
to widen the scope of the study of plagiarism
beyond the literary by including a variety of
genres: “To focus on forms and genres which
modernity has labelled literature is not only to
impose anachronistic categories on the past, it
is also to produce a partial and distorted pic-
ture of the early modern period” (12). The
chronological and historical limitation of the
study “reveals the complexities and discon-
tinuities of the reception of plagiarism” (18)
rather than its transhistorical continuities.

These complexities and discontinuities are
debated most succinctly in the first section,
“Approaches to Plagiarism,” which should be
required reading for anyone interested in the
general subject of plagiarism in any age or
genre. It begins with Christopher Ricks’ un-
fortunate, if highly useful, 1998 polemical
address to the British Academy: useful, because
it provides a critical summary of some of the
principal contemporary works on the subject;
unfortunate, because he dismisses almost all of
them, particularly the most recent, for their
exculpatory, even immoral attitude to what is
simple dishonesty. The subsequent three es-
says provide a high-spirited response to what
is, in many ways, a mean-spirited critique:
Brean Hammond and Stephen Orgel respond
as targets of Ricks’ impatience with historical and
moral relativism; Nick Groom points out the
untenability of considering plagiarism as both
clearly defined and dishonest, which pre-
vents Ricks from “making more sense of pla-
giarism” (75).

The second section, “Contexts of Plagia-
rism,” examines a variety of cultural discourses
from the sixteenth to the early-nineteenth cen-
turies, including historiography, choreograph-
ical treaties, the Puritan sermon, and the con-
struction of plagiarism in colonial grammars.
As a reader primarily interested in theoretical
issues of plagiarism, I was pleased to find
these essays not only accessible but successful
in contextualizing their subjects in terms of a
larger debate. Together they demonstrate that
plagiarism has not lately become a grey area, but
has ever been so. Ricks claims that “It may be
perfectly clear what constitutes plagiarism [...] without being clear that what faces us is truly
a case of this” (22-3); Samuel Johnson con-
curs when he says that “The allegation of re-
semblance between authors is undisputably
true; but the charge of plagiarism which is
raised upon it, is not to be allowed with equal
readiness” (191). But what appears to Ricks as
a solution, appears to Johnson as a problem,
and it is this rich and fascinating problem that
the essays in Plagiarism in Early Modern Eng-
land richly and fascinatingly explore.

Marilyn Randall
University of Western Ontario

*Light on the Book Trade* is a collection of nineteen essays based on papers given at the annual conference of the History of the British Book Trade which took place in Worcester in July 2001. Although this was the nineteenth conference, annual volumes have appeared in print in the ‘Print Networks’ series only for the last six years. As usual, the papers concentrate on the book trade in the British provinces rather than in London. The range of topics is very wide and runs from manuscripts to printed books, periodicals and newspapers, from publishing to bookselling, libraries and typography, with a range of dates from incunables to the 20th century.


There is one more contribution. When the volume was almost ready for the press, Professor Peter Isaac died suddenly, and the book therefore begins with a tribute from Barry McKay entitled “Peter Isaac: a landmark removed.” Barry McKay added all the annual conference volumes with Professor Isaac since the series began. Professor Isaac was a remarkable man who gave several bibliographical projects the impetus to start or keep going. His academic career was spent mainly at the University of Newcastle-upon-Tyne as an engineer specialising in hydraulics. He had always had an interest in book trade history so the leap from hydraulics to bibliography was not as abrupt as it might seem. When he retired in 1981, this part-time hobby became a serious, full-time pursuit. Because he had lived so much of his life in north-east England, this area became his main field of study and the focus of his Sandars Readership in Bibliography at Cambridge University between 1983 and 1984 (his revised lectures at Cambridge were published as *William Camden: the Fine Printer in Context*, 1757-1830, London: Bain and Williams, 1993). He was an outstanding bibliographer who will be greatly missed.

John R. Turner
*University of Wales at Aberystwyth*


‘The Century’s 100 Greatest’ lists appear with the regularity of a small assembly-line. The lists, however, tend to be weighted heavily with entries from the last twenty to thirty years, and in many ways, this work is no exception. Perhaps this is no surprise, for the rush of new works with minority characters and subject matter of the books and periodicals produced?

Amy A. McClure’s chapter on children responding to poetry provides an excellent overview on the classroom teaching of poetry throughout the century, and indeed on the research done to help educators do so. Educational theories and perceptions of literature have evolved from didactic recitation of adult classic works to a reader-response approach, using poetry specifically written for and by children. McClure provides cogent observations on the present state of teaching and the challenges to come. Fifteen significant works on teaching poetry are cited in addition to a lengthy chapter bibliography, making this essay an excellent starting place for someone interested in pursuing the subject further.

Significant areas of research are suggested by these essays. Michael Cart’s chapter on the rocky course of young adult literature seems to call for further study of the changing needs and identity of young adult readers. Did the rush of new works with minority characters in the 1970s improve children’s interest in reading? Is there a real conflict between the standards movement and literature-based classroom teaching? Schools and libraries, once the gatekeepers of children’s literature, are now just part of a growing consumer-driven market. How does this influence the quality and subject matter of the books and periodicals produced?

Teachers, librarians and others who work with children’s literature on a daily basis will find this an illuminating historical overview. Those just beginning their research will find inspiration and a starting point in this comprehensive set of essays.

Lee N. McLaird
*Bowling Green State University*

The ‘explosion of print’ in the mid-seventeenth century, Jason Peacey argues, fostered the development of an increasingly sophisticated and centralised ‘propaganda machine’ that became tied to the process of state formation. Political figures, writers, printers, and publishers collaborated to manipulate public opinion and control the terms of public debate. This political intervention, Peacey concludes, obstructed the emergence of a public sphere for political debate in the 1640s and 1650s.

The monograph is divided into three main sections. The first examines the motivations of politicians and writers in producing propaganda. The next section undertakes to ‘decode’ pamphlets to identify both visible and invisible marks of political influence, including patronage networks, licensing and printing practices, and the system of payments and rewards. The last examines the political uses of propaganda and the circumstances of its creation and deployment. This thematic organisation leads to considerable overlap among chapters with the particularly unfortunate consequence that the rich analyses of changing political and religious climates, competing views among politicians and writers, and shifting factional alignments tend to become submerged when lumped under such general headings as ‘politicians’, ‘writers’, and ‘the press.’

Peacey is at his best in tracing the connections between politicians, patrons, writers, printers, and publishers, and in linking the production of particular texts to contemporary political developments. The exhaustive print and manuscript research offers a wealth of detail, though one wishes he more often undertook to explain his attributions in cases of anonymous, pseudonymous, or contested authorship. Scholars looking for examinations of readers, reading, or the reception of propaganda will not find them here; Peacey indicates at the outset that these issues are beyond the scope of his study.

Perhaps more startling is the lack of sustained discussion of the texts themselves. One result is an over-emphasis upon the intentions of politicians, governments, and writers in developing and disseminating propaganda. Another is the inadequate treatment of the culture of pamphleteering. Pamphleteers, journalists, and polemicists drew upon a developed yet diverse body of conventions, norms, and expectations, and propagandists formed a part of this culture and entered into these conventions. While propagandists and governments sought to influence public opinion and control the terms of public debate so did their opponents, and even the most clamorous propagandists, like Marchamont Nedham, presented competing points of view; though this may have been a strategy designed ultimately to discredit opposition, intention is indicative neither of reception nor effectiveness.

Though Peacey is careful to acknowledge the limits of propaganda, his emphasis upon attempts to create political and religious orthodoxy — which occasionally is referred to anachronistically as a ‘party line’ — leads him to adopt a top-down model. Propaganda is something cooked up by politicians and writers and seemingly thrust upon a largely unsuspecting populace, and public opinion appears as a monolithic entity capable of manipulation from above. Greater engagement with recent scholarship on print culture, the histories of the book and of reading, and political culture, all of which appear in the voluminous notes and bibliography, would have been useful. Indeed, given the numerous references to such scholars as Derek Hirst, David Norbrook, Michael Mendle, Joad Raymond, Nigel Smith, and Sharon Achinstein, the statement “no work has yet attempted to discuss the centrality of print to the political life of the central decades of the seventeenth century” (3) is rather perplexing.

Peacey does, however, offer a useful study of the ties between propaganda and state formation. His analysis of the relationships between political figures and writers, and his exploration of the social, political, and military contexts of the creation and transmission of propaganda will prove valuable to scholars working on seventeenth-century history and print culture.

Nicole Greenspan
University of Toronto


Modestly described as “a book about a book” (xxiii), *In Command of History* addresses everything to which SHARP’s acronym refers: the activity and profession of authorship; what governs the reading and reception of a text; and the process of publishing from contract to printed volume or serialisation in the press. Above all, it shows what book history has to contribute to more established fields such as political and military history, biography, and the study of memory. Reynolds has superimposed on his own familiarity with Anglo-American relations in World War Two, his discoveries in the Churchill archives that reveal quite literally history in the making.

Why did writing *The Second World War* matter to Churchill? Short of funds and in a precarious tax position, he was deeply grateful for the complex book and newspaper deal worth $2,225,000 that was finalised in 1947. Having lost the election in 1945, he had time to write and, more importantly, a political incentive; although billed as memoirs, his text was written with an eye on returning to power, an ambition achieved in 1951. Churchill had always aspired to be a military leader or, at least, to appear as a grand strategist, and so in keeping with his ‘great men’ view of how history was shaped, he wished to show himself in command. His memoirs were therefore bound to be ambitious in scope and to elide the personal and political. The juxtaposition of extracts from official documents and personal testimony does not automatically produce a bestseller, let alone good history, but the two million words in six volumes that constitute *The Second World War* stamped Churchill’s authority on past and present.

What Reynolds has painstakingly uncovered is the extent to which Churchill himself was not the sole author; he relied heavily on a team of six, known as “the Syndicate,” to undertake research and present him with a written account of historical background. In the early volumes, Churchill often condensed their prose and heightened the drama but, by volume six, the Syndicate could emulate his style, and rewrote much of the first part which was sent to Churchill with a note: “I hope you will enjoy reading what I feel is one of the best books you have yet written” (433). In addition to important contributions from the historian William Deakin, the wartime Military Secretary to the Cabinet, Lord Ismay, and a former Vice-Chief of the Imperial General Staff, Sir Henry Pownall, Reynolds discloses that “some five pages of text in *The Hinge of Fate* are entirely the unattributed work of Britain’s Cabinet Secretary” (339).

Churchill’s dealings with publishers were, to say the least, cavalier. After buying back the

http://scholarworks.umass.edu/sharp_news/vol14/iss1/1
In the early 1990s, a number of people and institutions started to consider ways in which the mushrooming demands upon library space and financial resources might be eased through electronic means. A central luminary here was William Bowen, an economist particularly interested in not-for-profit organizations, a past president of Princeton University, President of the Mellon Foundation, and a trustee of Denison University. It was a discussion at a meeting of the Denison board of trustees in 1993, that led Bowen to the realization that journals, rather than books, posed the greatest problems, and the idea of creating computerized archives naturally suggested itself — with the added benefit that material stored in electronic formats could be made more or less immediately accessible to scholars everywhere. Consequently, a pilot project was established in mid-1994 involving the University Microfilms company and several American universities. A handful of journals covering history, politics and economics was selected for inclusion. The first important technical decision involved the digitization process itself: should journals be scanned via paper or microfilm copy? The latter initially seemed the more attractive option, but quality considerations soon favored paper. This necessitated the assembly of uninterrupted and complete journal runs, and while the extensive libraries of Michigan and Harvard were the primary sources here, even these august bodies often found their holdings incomplete (missing or stolen) or vandalized (invasive marginalia, underlining, and so on), which constituted major obstacles to successful scanning.

The problems were of course overcome, and JSTOR, or “Journal Storage,” proved a great success. One of the first on-line reference archives generally available since 1997, it remains an important resource: it has digitized the backfiles of about 300 journals and has 1,500 library participants in 60 countries. It has also been a central player in assuring libraries and their users that electronic archives would be preserved forever, that continuing digitization would mean continuing archival expansion, and that, therefore, institutional support was both necessary and reasonable. After all, as Schonfeld observes, the future of JSTOR and similar services could hardly be guaranteed if it were forever to depend upon subsidies from wealthy foundations. It is now a self-sustaining entity, with costs borne by participating institutions.

The book begins with a two-page list of abbreviations (although, oddly enough, JSTOR is not an entry here — the acronym is explained only in passing, at the foot of page 22) and an eight-page time-line. These are welcome relief for the reader, who is then presented with 400 pages detailing matters on almost a day-to-day basis, from December 1993 to December 2001. A preface by William Bowen reveals that Schonfeld was asked by the Mellon Foundation to prepare a full, warts-and-all report; there was “no sense at the time that this study should necessarily become a book” (xiv). This worthy but very pedestrian effort should, I think, have remained a report, since it is hard to imagine many readers being gripped by its exhaustive and exhausting detail. A shorter and more readable summary would have made a better and more widely appealing book. Such a production — while covering the birth and development of electronic library resources — could have also discussed some of their important ramifications. One that immediately comes to mind is the fate of paper in the computer age: Schonfeld makes only the briefest of references, for example, to Nicholson Baker’s recent impassioned appeals for the preservation of original copy.

John Edwards  
St Francis Xavier University


In the preface, the author states that her purpose is to focus narrowly on the history of the Doves Press, established in Hammer-smith, England and in operation from 1899 through 1908, and to exclude subjective evaluations or critical comparisons. She succeeds admirably, producing a book that is a lucid and orderly account of the press without any distracting digressions. The central figure is the press as created by the vision, accomplishments, and travails of Thomas James Cobden-Sanderson.

The book is organized into four parts that are preceded by the author’s preface and Cobden-Sanderson’s Threefold Purpose of the Doves Press, and followed by several appendices. The first part examines Cobden-Sanderson’s philosophy of the book and consists largely of the 1892 lecture The Book Beautiful, which he gave to the Art Workers Guild, and in which he criticizes William Morris’ book design. The second part is a history of the press itself; the third is the first publication of Cobden-Sanderson’s Pro Iraundia sua Apologia with Tidcombe’s annotations; and the fourth part consists of detailed bibliographic descriptions of the output of the press, including ephemera. The appendices include the
cost of the Doves type, inventory of the press, legal papers of Emery Walker’s suit against Annie Cobden-Sanderson, and brief biographies of the major figures associated with the press. Lastly, there is a selected bibliography arranged by subject and an index.

The history of the press is traced from when Cobden-Sanderson presented his paper in 1892. He was occupied with the work of the Doves Bindery for several years thereafter, although still maintaining his interest in the typographic book. The development of the Doves type from late 1898 through its final characters completed in June 1901 is illustrated with numerous samples, proofs, and portraits as is Edward Johnston’s calligraphic contributions. In describing the production of the books, greater attention is given to the first four publications from the press: the incunables of the press in which the basic mastery is established. These were followed by Milton’s *Paradise Lost* and the Bible. These two, Tidcombe writes, are fully realized expressions of the press and Cobden-Sanderson’s vision of the book. This section ends with relating the circumstances leading to the destruction of the Doves type, appropriately followed by the *Pro Iraenndia sua Apologia*.

The bibliography is exactly and thoroughly done. For the books, it includes a transcription of the title, the colophon, collation, paper, supplementary type, color printing, initials, contents, copies issued, binding, notes, related material, location of copies of interest, and references. The notes contain details as to the production of the book, including information on the production of the initials, such as who engraved them and if there was any hand-coloring; the related materials locate proofs, specimen pages, and the like in various collections, aiding in the consultation of these materials. For the ephemera, the notices are brief, but sufficient to identify the material.

This volume is a fitting companion to the author’s *The Doves Bindery*, London, 1991. It is meticulously researched, with an acute attention to detail, while maintaining a firm narrative. The publishers are lavish with the illustrations, and the book design by Justin Howes is quite attractive.

Jeffrey Barr
University of Florida


Students of nineteenth and early twentieth-century publishing owe Alexis Weedon a great debt for her having spent many hours and days poring over dusty bundles of paper and ledgers to prepare the Book Production Cost database. She has used her investigations into the records of George Bell & Sons, Richard Bentley, William Blackwood & Sons, Chatto & Windus, William Clowes & Sons, T. & A. Constable, Oliver & Boyd, Macmillan & Co., and McFarlane and Erskine to give us, in this short but dense book, background for assessing other publishers of the period. This study, as she notes in the introduction, consists of a series of chapters thematically related but not integrated by a thesis.

The first, “Archives and Information Sources,” should be required reading for anyone who envisions working on a modern-era British publishing firm. However accurate her descriptions regarding storage, condition of archives, and varieties of accounting systems and records, they only suggest the idiosyncracies the researcher can encounter. Chapter two, “The Growth of the Mass Market for Books,” with its charts and graphs, describes the larger economic context within which publishers were working, something which impacted all firms, not just these nine. It also reminds us that the overseas market for books, after the early 19th century, became greater than the domestic market. The third chapter, “Trends in Book Production Costs,” surveys the various constituents and costs of book production — paper, printing, stereotyping and electrotyping, composition, illustration and binding — essential to “understand [ing] how publishing became open to a mass market” (60). Substantive as this chapter is, it gives only a partial picture. I kept thinking as I read, how did ‘cheap’ publishers effect greater economies in using these fundamental ingredients of book production? The same question can be raised about chapter four, “Looking After the Bottom Line.” Its charts are indispensable, enabling the reader to visualize trends and patterns which are harder to follow in text, despite Weedon’s clear prose. Chapters five and six examine two special publishing problems: educational publishing, and publishing in the context of the emerging film industry. The fifth chapter addresses a subject more complicated than the included charts and summaries of Education Acts suggest. The discussion makes no reference to the historical differences between English and Scottish traditions, which continued despite prescriptions from the Committee of Council on Education. The appendices of the book are as valuable as the chapters. The second, describing the nine firms and their archives, is a mini-encyclopaedia useful to both beginning and advanced researchers. The charts of appendix three, “Import and Export of Books Manufactured in Great Britain,” make it clear that the book was every bit as mighty as the sword in creating the Empire.

Although Weedon has not provided the last word on any of these subjects, she has set signposts pointing the directions for our further study. Fortunately, we will not have to retrace her steps.

Sondra Cooney
Kent State University, Ohio


The relationship between authorship and intellectual property rights is a dynamic one. Behind the development in the nineteenth century of the first international treaty governing copyright law — the Berne Convention — was a particular notion of authorship. In turn, aspects of the laws of copyright and of other intellectual property rights have influenced the way we answer questions about who qualifies as an author and what text that person has authored. In her new book, Eva Hemmungs Wirtén explores this relationship in the context of globalisation. Although Hemmungs Wirtén has acquired a thorough understanding of the relevant law, she does not conduct detailed legal analyses; rather she takes an interdisciplinary approach that draws on literary criticism, literary history, cultural studies, law, book history and print culture studies.

The first chapter is set in 1878 when Victor Hugo brought his considerable influence to bear in the campaign to secure international recognition of authors’ copyrights. Hemmungs Wirtén demonstrates that Hugo saw intellectual property as a tool to be wielded...
by the author. He viewed the proto-
globalisation of his time as the perfect op-
portunity to enhance authors’ financial and
moral standing. In the other chapters, globalization is shown to unsettle both the
relationship between authors and copyright,
and the concept of authorship itself, with the
balance of power generally moving away from
the author. The second chapter, for instance,
explores the relationship between copyright
law and translation. A peculiarity of copyright
law is that, where B translates the work of A
without permission, A can sue B for infrin-
ging copyright in A’s work, but B is none-
thless recognised as the author of a separate
literary work, the translation. Hemmungs Wirtén
shows how this affected a dispute arising over
the translation of Peter Hoeg’s Danish
bestseller Miss Smilla’s Sense of Snow; in
that case, Hoeg (A) made editorial corrections
to the translation written by B and published
in the USA. B did not block publication of
the revised translation in the UK but had her
name withdrawn from the translation, so that
translation rights were eventually ascribed to
an entirely fictitious character.

These first two chapters and the sixth and
final chapter centre on particular episodes from
which Hemmungs Wirtén draws insights into
the relationship between authorship and in-
tellectual property law. She brings to bear her
skills, as critic in particular, on an adventurous
selection of materials: the sixth chapter, for
instance, describes disputes over rights in Les
Miserables and Gone with the Wind in order to
highlight cultural and legal ideas about when
the products of authorship fall into the pub-
lic domain. This makes for entertaining and
often compelling reading. Hemmungs Wirtén
takes a different approach in the rest of the
book: chapter three contains a history of the
development of the photocopier; chapter four
considers the rise of trans-national corpora-
tions and their ownership of content; and
chapter five deals with the protection and rec-
ognition of traditional knowledge. I found
these attempts to provide historical or eco-
nomic overviews less assured and certainly less
engaging.

No Trespassing then, is highly successful in
some of its parts, less so in others. Whilst
Hemmungs Wirtén’s varied approach may be
unsatisfying for some readers, her book will
nonetheless stimulate and inform anyone
wishing to enquire into this subject.

Lindsay Gledhill
Leeds

In Short

Patrick White: A Bibliography, Vivian Smith
and Brian Huber, eds. Quiddler’s Press/Oak

Descriptive bibliography of all editions of
Australian Nobelist Patrick White’s poetry,
plays, novels and other works. Consists of 27
“chapters” each devoted to a single book, and
seven appendices on poems, short stories,
performance history of plays, musical adapta-
tions, occasional pieces, translations and liter-
ary manuscripts. Also lists reviews, and ac-
counts of the composition and reception of
each work.

John Masefield, The Great Auk of English
Literature: A Bibliography, Philip W. Errington,
Index.

The publishing history of the works of John
Masefield Masefield (1878-1967), Poet Laure-
ate of Great Britain. “His works are largely
out-of-print and academia ignores him,” Dr.
Errington writes. “Masefield provides us with
a publishing context or figure for comparison
in the twentieth century and, as a prolific au-
thor, demonstrates a model for many other
writers in the literary market.” Dr. Errington
is currently preparing a new edition of
Masefield’s poems.

Marcella D. Genz. A History of the Eragny
Press, 1894-1914. British Library/Oak Knoll,

A well-researched, illustrated account of one
of the most significant presses of the English
Arts and Crafts Private Press movement. Dr.
Genz discusses the artistic theories and influ-
ences that upon which the work of Lucien
and Esther Pissaro was based. Half the book
is a detailed bibliography of Eragny Press pub-
lications.

Donald C. Dickinson, John Carter: The Taste

Biography of writer, bibliographer and anti-
quarian book dealer John Carter (1905-1975),
author of ABC for Book Collectors. Carter is
known for exposing the nineteenth-century
bibliographer Thomas J. Wise as a forger, and
for putting together the 1963 British Museum
exhibition Printing and the Mind of Man,
the catalogue for which became a standard
reference. Includes a checklist of Carter’s writ-
ings.

Mirjam M. Foot. The Decorated Bindings in
Bibliography. Index.

A discussion of a selection of fine bind-
ings from the public library founded in 1708
by Narcissus Marsh, Provost of Trinity Col-
lege and Archbishop of Dublin. Includes
bindings from Great Britain, Ireland, France,
Spain, Italy, Russia, Germany and the Neth-
erlands. Eight color plates and 52 black and
white figures.

Forthcoming Events

The theme of this year’s 5th Annual
CRAFT, CRITIQUE, CULTURE Conference
is “Reading Readers / Reading Cultures,” to
be held on 8-10 April 2005 at the University
of Iowa, Iowa City. Highlights include a key-
ote presentation by Janice Radway, Duke
University’s Frances Fox Professor of Liter-
ture. CRAFT, CRITIQUE, CULTURE is an
interdisciplinary conference focusing on the
intersections between critical and creative ap-
proaches to writing both within and outside
the academy. For further information, please
contact dorothy-weiss@uiowa.edu.

From 20 June to 29 July 2005, Professor
Stephen W. May from Georgetown College,
Kentucky, will lead the NEH-funded “The
Handwritten Worlds of Early Modern Eng-
land” at the Folger Institute, Washington, DC.
Sixteen scholar-participants will produce fresh
examinations of manuscript culture through
such lenses as the controversies and contesta-
tions involving religious and legal manu-
scripts, the status of verse miscellanies and
broadsheets, the relationship of manuscripts
to early modern theatre, and the revelations
to be found in non-literary writings, letters,
and multi-generational ‘household’ volumes.
Full programme and application information
is available at www.folger.edu/instit or
vmillington@folger.edu.
BHRN REPORT

Originally known as the Book History Postgraduate Network, the Book History Research Network was established in 1998 under the auspices of the former Book Trade History Group in co-operation with the Institute for English Studies at the University of London. The Network’s change of name emphasises that it welcomes independent researchers as well as postgraduates and their teachers. The Network’s aims are:

- to bring together current and former postgraduate students, teachers and independent researchers working in any area or period of the history of the book
- to organize Study Days (usually two a year) in different areas of the UK, to discuss their work and share experiences, progress and problems
- to bring together book history researchers who may be isolated, through Study Days and informal e-mail contact.

The Network also maintains a website <www.bhrn.bham.ac.uk> which gives details of forthcoming Study Days and reports on previous ones. The website also includes an online Register of Book History Research, which gives brief details of current and recently-completed research by Network members. This has proved to be a well-used resource which facilitates informal contact, mostly by email, between members.

The Network is very informally organized and its running costs are minimal. It holds no funds of its own, does not generate any surplus income and does not charge for membership. The website (part of the British Book Trade Index site) and mailing list are currently hosted by the Department of English at the University of Birmingham. Each Study Day is organized by a local member of the Network and hosted by a library or university, usually with no charge being made for accommodation. Those attending sometimes pay a small charge (usually £5) for refreshments on the day, sometimes no charge is made and those attending make their own arrangements at lunchtime.

The structure of Study Days is very flexible and is adapted to the needs of each venue. Occasionally the day has a theme but more often discussions are open-ended. A typical day includes a small number of informal papers and time is always allowed for everyone present to introduce themselves and briefly outline their research interests. There are often discussions on such practical matters as research materials, methodology and relationships between doctoral students and their supervisors. The Network is a valuable, and very informal, source of mutual help and support for those working at the coalface of book history research.

A publicity drive in 2004, following the change of name, brought in a number of new members. With a total membership currently approaching 150, the Network is still growing steadily, thanks to some very effective publicity postcards, designed by Network member Rathna Ramanathan, which are distributed at conferences and meetings and have also been supplied to relevant university departments. The publicity was provided by the small residual funds from the former Book Trade History Group.

The emailing list is a useful means of alerting members to Study Days and other Network activities, as well as passing on other relevant information, such as calls for conference papers. The Network avoids the costs of printing and postage by relying entirely on email for keeping in touch with members. The bulletin Quadrat, the newsletter of the British Book Trade Index, includes news of interest to Network members, who have access to the on-line version.

Following a very successful study day at the University of London in November 2004, the Network is moving north for a Study Day at Manchester’s historic Chetham’s Library on Thursday, 28 April 2005. The local organizer is Catherine Feely, a postgraduate at the University of Manchester, who says she is hoping to use the Study Day as a springboard for other book history events in north-western England. Chetham’s Library, founded in 1653 and the oldest public library in the English-speaking world, is a particularly suitable location for the discussion of book history: a short tour of the library and an introduction to its fascinating collection will be built into the day’s programme.

The Book History Research Network website at www.bhrn.bham.ac.uk includes the register of research, a link to recent issues of Quadrat, and an on-line joining form. For further information, contact Dr John Hinks on john.hinks@virgin.net. For details of the next Study Day, please contact Catherine Feely on catherine.feely@postgrad.manchester.ac.uk.

John Hinks
Centre for Urban History
University of Leicester

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<th>Country</th>
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**Digital Resources**


**The SHARPend**

We hope you are thrilled as we are with this special double issue of *SHARP News* which includes detailed information about SHARP 2005 in Halifax. Not only have we moved towards our promise of more reviews, but their sheer volume attests to the buzz of activity in book history, print culture, and related circles. Please encourage your library to acquire these works to make them available toyou, as well as the next generation of scholars.

See you in July!