



SHARP News

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Summer 1997

SHARP 1997 Conference Report

The efficient hospitality of James Raven and Elsa Meyland-Smith made the fifth annual SHARP conference a notable success. Meeting at Magdalene College Cambridge from 4 to 7 July, it featured over 100 papers. There was a total of 267 attendees from 23 countries including the United States, Britain, Canada, Australia, New Zealand, Germany, France, Denmark, Sweden, Italy, Singapore, the Netherlands, India, Japan, Finland, Ireland, Portugal, and the Czech Republic – a turnout second only to last year's meeting at Worcester.

The conference opened with the award of the first annual SHARP Book History Prize. Elisabeth Leedham-Green, chair of the prize committee, announced that the \$1000 award, for the best book on book history published in 1996, had been won by Ellen Gruber Garvey for *The Adman in the Parlor: Magazines and the Gendering of Consumer Culture, 1880s to 1910s* (Oxford University Press). Instructions for entering next year's competition, for books published in 1997, will appear in the next issue of *SHARPNews*.

This conference also marked the departure of SHARP President Jonathan Rose, who has ably steered SHARP from inception to its current healthy state. In his farewell address, Rose noted how vigorously the field of book history had grown since SHARP was founded just six years ago. The success of the organization, he said, owed everything to the hard work and imagination of his fellow officers, as well as the volunteer labour contributed by a host of SHARP members. "To work with such generous and gracious people, on a new frontier of human knowledge, is the most fun anyone can have within the confines of a university," he concluded. "Thank you all for making this the most wonderful scholarly adventure of my life."

Incoming President Simon Eliot warmly expressed his appreciation, and presented Rose with a parting gift: a first edition of W. M. Thackeray's *Pendennis*. His new team of officers includes Vice President James L. W. West III, Treasurer Wayne Wiegand, Recording Secretary Patrick Leary, Membership Secretary Linda Connors, Publications Coordinator Beth Luey, and Public Affairs Director James Kelly.

Linda Connors reported that SHARP now had 986 members, a gain of 77 over last year. She noted that the rate of growth had lately slowed down, perhaps the result of approaching a natural plateau: it may be that most book historians have already joined SHARP. Nevertheless, she asked members to come forward with ideas for bringing in new recruits.

The annual business meeting was livelier than it had been

in previous years, as members debated two fairly controversial issues. Last spring Beth Luey petitioned the SHARP Executive Council to join a host of other scholarly organizations in taking a public position on a matter of government policy that could have a significant impact on book historians. The National Historical Publications and Records Commission (NHPRC), a United States federal agency, had until recently offered roughly equal funding to the publication of historical papers and to archival projects; it now proposed to shift its support to archives. After some discussion via Email, the Executive Council at first declined to take a position on this issue. Then another SHARP member appealed that decision, and after further debate, a divided Executive Council (four yeas, two nays, one not voting) authorized Jonathan Rose to send a protest letter to Gerald George, Executive Director of the NHPRC. At the same time, the Executive Council decided to consult the general membership on the larger question of whether SHARP should take any stance at all on such issues.

The clear consensus of the business meeting was that SHARP, as an organization, should remain neutral on matters of public policy. Some pointed to the Modern Language Association as an example of the dangers of politicizing academic societies. Also, as an international society, SHARP includes many non-Americans, who would understandably hesitate to become embroiled in American domestic politics. Yet others felt that occasions might arise when SHARP members would feel compelled to speak out on policy matters that could affect our scholarly activities.

Accordingly, the following motion was proposed and approved unanimously: "SHARP will take no position on any political issue, but SHARP members who are concerned about questions of public policy directly relevant to the pursuit of book history may appeal to the membership in SHARP publications and at SHARP conferences." In practice, this allows individual SHARP members to use *SHARPNews* and the SHARP-L listserv to mobilize letter-writing campaigns – which would probably have more impact than a single note of concern sent by SHARP's president.

There was also some feeling that future SHARP conferences should schedule more plenary sessions, as well as round tables and workshops dealing with methodology and literary theory. Ann Cowan, organizer of SHARP's 1998 conference in Vancouver, said her steering committee would try to work some of these ideas into the program. That conference, scheduled for 16–20 July at Simon Fraser University, will meet concurrently with the International Association of Publishing Educators and the Bibliographic Society of Canada.

SHARP will meet in Madison, Wisconsin in 1999, and the Executive Council formally accepted an invitation to meet at the University of Mainz in 2000, the 600th birthday (approximately) of Johann Gutenberg. Representatives from Mainz were in Cambridge to present their plans for the conference, which will feature papers in English and in German, with simultaneous translation. The Executive Council is now soliciting invitations to host SHARP in 2001 and beyond. If you are interested, contact President Simon Eliot, who will send you an application form. Meanwhile, the SHARP Board of Directors voted to draft a set of suggested guidelines for structuring conferences, which should be helpful to the organizers.

SHARP 1998 16–20 July in Vancouver, BC, Canada

The sixth annual conference of the Society of the History of Authorship, Reading and Publishing will take place 16–20 July 1998 at Simon Fraser University's Harbour Centre Campus in the heart of Vancouver, under the auspices of the Canadian Centre for Studies in Publishing. In the SHARP tradition, we will entertain proposals from researchers interested in a diversity of topics.

To take advantage of Vancouver's position on the Pacific Rim and of interests on the west coast of Canada and the US, we would invite those interested in traditions of the written work in the Pacific Rim and the Americas; in interactions and boundaries between print and oral culture; in books arts: text and image; and in books in Ancient, Mediaeval and Renaissance periods, to submit proposals. It is not our intention, however, to limit the breadth of topics addressed, a particular strength of SHARP conferences in the past. We welcome suggestions for organised sessions. Session submissions should include the session title, paper titles and abstracts of no more than 150 words for consideration by the programme committee. A brief biographical note should accompany the abstract. Graduate students may request a subsidy of \$250 provided by SHARP to four (or more if possible) students who require financial assistance.

The Vancouver committee welcomes your participation in planning the conference; please contact us if you would like to join our planning group or if you have any suggestions.

Please submit your abstract for consideration by 31 October 1997 by mail or Email to the attention of Deborah Kirby, Conference Director, SHARP 98 Conference, c/o Canadian Centre for Studies in Publishing, Simon Fraser University at Harbour Centre, 515 West Hastings St, Vancouver, BC V6B 5K3 Canada. (Tel: 604 291 5093 Fax: 604 291 5098 Email: dkirby@sfu.ca Web: www.sfu.ca/sharp98/)

Canadian History of the Book Project Launched

The founding conference for *A History of the Book in Canada/Histoire de l'imprimé au Canada* was held in Ottawa at the National Library from 23–25 May. More than 100 participants registered: academics in literature, history, communications, and library and information studies; students and independent researchers; librarians, archivists, conservators, and members of the book trades. The program featured two keynote speakers from other national projects: Bill Bell from Scotland and Robert Gross, chair of the Program in the History of the Book in American Culture at

the American Antiquarian Society. Brian Opie also attended as a representative of the New Zealand group.

Before the conference a series of seven background papers reviewing book history studies in the Maritimes, Newfoundland, Quebec, Ontario, the Prairie provinces, British Columbia, and Yukon were prepared for distribution to all registrants. In a double session on the first morning the regional reports were summarised by subject: Carole Gerson on authorship, Patricia Fleming on printing and production, Leslie Howsam on publishing and distribution, Bruce Whiteman on libraries and collecting, Heather Murray on reading, and Michel Brisebois on genres. Yvan Lamonde drew from the discussion implications for writing the history of the book in Canada.

For other sessions papers were grouped by theme such as cultural history with three speakers: François Melançon, a doctoral student at the Université de Paris I, who discussed books in Quebec before the arrival of the first press in 1764: 'Une histoire du livre en Nouvelle France'; Fiona Black, a doctoral student at Loughborough, who explored fur traders' libraries in 'By Brig, Sloop and Canoe: Book Availability in the Canadian Northwest'; and Germaine Warkentin who asked what is a book in 'Hanging Words on a Line: Wampum and the History of the Book'. In two different sessions on publishing history Frances Halpenny spoke as one of the main actors about 'Scholarly Publishing in Canada 1955–1975' and George Clarke of the Canadian Studies Center at Duke University introduced his research in 'Getting the Word Out: Self-Publication and the Development of African-Canadian Literature'. There was one session on methodology and sources and another on authorship. Pierre Hébert presented a summary of his work on censorship in 'Etudes sur la censure au Québec: état des recherches et questions méthodologiques et pratiques' while Claude Martin reported on a large study of popular reading in 1960s Quebec: 'Les best-sellers de la Révolution tranquille'.

In an open session on the project, members of the organising committee reviewed plans for a national interdisciplinary project to prepare a three-volume history in French and English. Working groups for each volume were formed to collaborate in identifying gaps in the research infrastructure and developing a conceptual framework. Members of the organising committee agreed to continue on as an editorial committee. In addition to a listserv for each working group the project will soon announce a

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home page on the Web with an inventory of book history work-in-progress and the texts of regional papers prepared for this meeting.

By all accounts the conference succeeded in bringing together an enthusiastic team committed to implementation of a national history. Sponsors of the event were the Bibliographical Society of Canada, the National Library, and the Faculty of Information Studies at the University of Toronto which administered a conference grant from the Social Sciences and Humanities Research Council of Canada. The Antiquarian Booksellers' Association and the University of Toronto Press provided funding for receptions.

We meet again at SHARP/Vancouver in 1998!

Patricia Fleming, Faculty of Information Studies, University of Toronto

Report on the second annual D.F. McKenzie Lecture at the University of Oxford

Michel Foucault's essay "What is an Author?", delivered to the Société Française de Philosophie in 1969, has unquestionably exerted a powerful and continuing influence on literary scholars and book historians. In it Foucault demonstrated that the concept of the "author" was a function of particular kinds of discourse, noting that in the early modern period the ascription of an author was seen to be more important for scientific than literary works. A crucial shift [chiasmus] occurred in the eighteenth century making the reverse true today. This aspect of Foucault's essay was the subject of this year's McKenzie Lecture delivered by Professor Roger Chartier, Directeur d'Etudes of the Ecole des Hautes Etudes en Sciences Sociales in Paris, who spoke to a packed lecture hall at the University of Oxford on 3 June 1997.

Entitled "Foucault's Chiasmus: Authorship between science and literature", Professor Chartier's talk revisited Foucault's essay, expanding and complicating its analysis of the "author function" to take into account the modes of textual production and the findings of subsequent research.

Professor Chartier also challenged the belief that the shift in the self-fashioning of the "author" was causally linked to the advent of print, arguing that the unity of the "author" was dependent on the material unity of the text itself and that authorship was not only a function of particular kinds of discourse, but also a function of the materiality of the text. "New books," he concluded, "make new authors."

Professor IWF Maclean of All Souls College, Oxford, who introduced the lecture, noted that Professor Chartier's latest book included an essay on D.F. McKenzie and his Panizzi Lectures of 1985. And in his lecture, Professor Chartier acknowledged his debt to Professor McKenzie, observing that his theoretical work allowed history of the book scholars to revisit Foucault's chiasmus in the first place. In this, Professor Chartier's lecture complemented last year's inaugural D.F. McKenzie Lecture, given by Dr David McKittrick. Words and images from both McKenzie Lectures, along with further details about the Trust itself, are available at the unofficial D.F. McKenzie Home Page (<http://users.ox.ac.uk/~pemb0049/dfmhome.html>). Details about next year's lecture will be posted on the website as soon as they are announced.

Ian Gadd, Pembroke College, Oxford Martin Moonie, Somerville College, Oxford

(Editor's note: The next *SHARPNews* will feature an in-depth interview with Chartier about his work and views on current trends in the history of the book.)

Teaching the Atlantic Monthly

Debates over the literary canon, together with the rise of New Historicist and Cultural Studies criticism and scholarship on the history of reading and publishing, make the traditional nineteenth-century American literature survey course problematic. Not only is the terrain overcrowded – and getting worse by the day – but it's full of potential false leads, mirages, and traps. Yet the same scholarship and criticism that creates these problems also offers a potential solution. Specifically, a print culture focus, as in my course on the *Atlantic Monthly* circle, provides unusual and exciting opportunities for students to engage in active questioning of literary and cultural history, original criticism, and primary research.

"The *Atlantic Monthly* Circle" is an upper-division course taken primarily by literature, professional writing, and secondary education majors. The course is based on the premise that the *Atlantic Monthly* had significant influence on the history of American literature. The magazine thus provides a useful, appropriate focal point for studying the development of American realism, the politics of the canon, the history of professional authorship and of publishing, as well as the cultural history of the United States in the latter half of the nineteenth century. By examining the history of the magazine in its first 35 years, considering the influence of personal connections on the writers' lives and work, and exploring the work of the writers who did – and those who did not – publish in the magazine, students gain a clear, contextually-grounded understanding of the literature of the period.

To fulfil these goals, students read a number of short stories and smaller selection of poetry, essays, and novels that first appeared in the *Atlantic Monthly* or that were written by people who regularly published in the magazine. I used a paperback anthology of nineteenth-century American women's fiction, *Rediscoveries*,¹ which included more than half a dozen pieces that were first published in the *Atlantic*, including Rebecca Harding Davis' *Life in the Iron Mills* as well as stories by Harriet Beecher Stowe, Rose Terry Cooke, Harriet Prescott Spofford, and Sarah Orne Jewett. We also read Mark Twain's *Life on the Mississippi*, which was first published in the *Atlantic* as 'Old Times on the Mississippi', as well as *A Portrait of a Lady*, which appeared as a serial in the magazine in the late 1870s. William Dean Howells' *A Hazard of New Fortunes* provided both a classic example of the realist novel and a glimpse at what publishing a magazine might have looked like to one of the *Atlantic*'s most influential editors. We also read poems by James Russell Lowell, John Greenleaf Whittier, and Henry Wadsworth Longfellow, plus sections of Ellery Sedgwick III's *A History of the Atlantic Monthly*,² commentaries on realism from the late nineteenth century and more recent

- 1 *Rediscoveries: American Short Stories by Women, 1832–1916*, edited by Barbara H Solomon, Mentor Books, 1994
- 2 *A History of the Atlantic Monthly, 1857–1909: Yankee Humanism at High Tide and Ebb*, University of Massachusetts Press, 1994

critics. Using the magazine as a focusing element helped establish a strong sense of context for these texts and maintained a central theme for our discussions.

The most valuable part of the class, however, was not the focus on the magazine, but the students' work with the actual volumes and their independent research on some of the writers whose work did not appear in the magazine. I knew that I had enjoyed working with archival materials in graduate school – reading letters and diaries in which people commented on what they read, for example, or paging carefully through old periodicals – but I hadn't expected undergraduates to get so excited about it, especially since the “primary” materials they were working with were basically “just books” – bound volumes of the *Atlantic Monthly*.

Students began work with primary materials when we read Oliver Wendell Holmes' *Autocrat of the Breakfast Table*. When I went to the library to put the book on reserve, I was surprised to discover that our library had almost twenty copies of Holmes' book, in various editions, including several gift book versions. So rather than putting one copy of the book on reserve, I sent students to the stacks. There were enough copies on the shelf for each student to get one, and they were fascinated to find that a book they found so odd had been popular enough to be printed in so many versions and to have made its way so many times onto our library shelves. Better yet, several copies bore inscriptions from earlier owners, indicating that they had found the book important and wise. One copy was apparently given first as a Christmas gift and then passed on as an engagement present. This, of course, provided great opportunity for discussing reading as a social practice and books as artifacts, which prepared students for their individual research on the bound magazine volumes.

This took place during the second week of the class, and students were immediately engaged in the idea of looking at old books. As they sampled their assigned volumes, they reported on several important aspects of nineteenth-century literary publishing. They were surprised to see how little fiction and poetry the magazine actually ran and intrigued by the combination of travel articles, general science, biography, and art criticism they found mixed in with, say, the serialised first publication of *A Portrait of a Lady*. They were disturbed by the magazine's apparent disinterest in the political issues they found most engaging, such as issues of race and the labour uprisings of the period. Reading the fiction together with the non-fiction it first appeared with, paging through a magazine that featured long, serious articles with no illustrations, and considering the reading patterns suggested by serialisation offered valuable starting points for class discussions that went well beyond literary style, character development, or even general comments about how a book fits into its cultural context. Students in this class had concrete, specific examples of the cultural context on which to draw, making possible much more specific, focused discussions. I was able to draw on my own archival research on Rose Terry Cooke (who wrote the lead short story for the first issue of the magazine) and Rebecca Harding Davis, whose most famous story appeared there and who maintained a long relationship with both James and Annie Fields, to share copies of writers' letters. This element of the course helped emphasise the relationships between the writers and editors, sug-

gesting the importance of the editorial advice of James T. Fields and William Dean Howells on the development of realism as a dominant literary style during the period. It also highlighted the fact that literary history is not simply a list of separate writers but a complex, interrelated, inherently social history. Students also simply enjoyed the “gossip” factor, finding the private lives of famous writers interesting and entertaining, thus increasing their interest in the assigned readings.

A second major assignment asked students to explain why someone was left out of the *Atlantic*. This assignment allowed me to expand the reading list to include more popular fiction and writing by people whose attitudes and identities set them apart from the Boston elite who dominated the magazine. Students conducted research on Fanny Fern, Anna Julia Cooper, Ambrose Bierce, and Grace King, among others. Along with developing critical arguments that required them to demonstrate their understanding of the *Atlantic*'s history, some students also made unexpected discoveries. They found that some writers chose not to appear in the *Atlantic*, despite its prestige, and they discovered that some of the writers I thought had been left out did, in fact, publish in the magazine (a lesson that illustrated dramatically the persistence and luck that is often involved in historical research). The project allowed us to expand the scope of the course as well as to test the theories we had developed about the *Atlantic*'s literary and social mission.

This approach poses some difficulties, of course. First, only a relatively limited amount of *Atlantic Monthly* material is available in anthologies. Even though students looked closely at the bound volumes, their perceptions of the magazine were skewed by the choices involved in twentieth-century publication. Little of the magazine's travel literature nor the fiction that didn't fit the realist model is available outside of the bound volumes. Thus, we could read only a small portion of even the short fiction or essays from the magazine, leaving the impression that the *Atlantic* published only realism and local colour, which is far from true. Of course, this difficulty provided an opportunity to talk about the formation of the canon and the challenges of choosing which texts to highlight, yet I hope in future course versions to have students read more material directly from the bound volumes in order to create a more complete picture of the magazine itself. This goal raises another problem, however, which is access to the original materials. Our library was initially wary about letting students use the bound volumes of the magazine, which are usually kept in storage. Even once the serials librarian was persuaded that I would teach students how to handle the volumes carefully, having four or five students working with the same volume was difficult, and the microforms option – a very old, faded ultrafiche system – was far from ideal. The Digital Library project at Cornell is, I'm told, planning to put digitised versions of the *Atlantic* on line sometime in the next few years, and this will make this kind of course much easier to teach. Other magazines are already available, such as *Scientific American*, so the opportunities for students to work with nineteenth-century magazines are increasing, and it will become easier for faculty to design courses like this one or at least to include such materials in their courses.

In the end, the readings and concepts of this course were not radically different from what students might have encountered

in a more traditional survey of late nineteenth-century American literature. They read fewer novels, perhaps, but they learned about local colour and realist fiction as well as about some of the central social issues of the period. Yet building the course around the magazine, the place where so much of the canonical literature of the period first appeared, shifted the focus from the literature as text to the production of literary history. Studying the magazine helped students see literary "value" as historically and contextually grounded; recognise the social and political web in which literature is created, disseminated, and read; and understand the development of realism not simply in terms of its literary qualities but also its social and cultural work. Reading literature in this rich context made a period that many were not initially all that interested in come alive. Last year, on the SHARP Email list, members debated whether book history should or even can be part of the undergraduate curriculum. My experience with "The *Atlantic Monthly* Circle" suggests that the answer is yes – we can and we should.

Sherry Lee Linkon

Conference Announcement

Voice, Text, and Hypertext at the Millennium – the inaugural conference for the University of Washington's Textual Studies Program from 29 October to 1 November, 1997. The conference will feature over forty internationally recognised scholars, who will offer interdisciplinary perspectives on texts in various modes (from oral to written to print to electronic), genres (literature, history, science, and medicine), and periods. Topics will include writing systems and other means of inscription and coding; the composition, transmission, and reception of texts in various media; the history of book culture; and several theories of textuality – historical, cultural, postmodernist – that underwrite these critical operations. For information contact: Leroy Searle, Director, Center for the Humanities, Box 35910 University of Washington, Seattle WA 98195 Email: lsearle@u.washington.edu Web Site: <http://weber.u.washington.edu/~uwch/textual.studies>.

Call for Papers

Paul Benhamou is organizing the SHARP session at the **1998 ASECS conference** which will be held at the University of Notre Dame, South Bend, Indiana, 1-5 April 1998. Please send abstracts or paper proposals for "The Periodical Press and the Diffusion of Culture" to either his Email (benhamou@sage.cc.purdue.edu) or campus address, Professor Paul Benhamou, Department of Foreign Languages and Literatures, Purdue University, West Lafayette, Indiana 47907. The deadline for submissions is **15 September 1997**. SHARP member Laura Fuderer, one of the 1998 ASECS conference organizers, also has plans for sessions devoted to book history.

The Popular Culture Association invites members of SHARP to submit abstracts for papers to be presented at the next annual conference on **Reading and Publishing Popular Literature** in Orlando, Florida from 8–11 April 1998. Papers are invited on reading audiences, reading experiences, publishing, history of publishing firms, history of books, periodicals, ephemera, marketing, advertising and all phases of distribution. Please send a one to two paged abstract (hardcopy or Email) by **15 September**

1997 to Lydia C Schurman, Area Chair, Popular Culture Association, Northern Virginia Community College; Email nvschul@nv.cc.va.us

Fellowship Announcements

For an unprecedented third time (no one else has won it more than once) Wayne A. Wiegand, Professor in the School of Library and Information Studies, has been awarded the **GK Hall Award for Outstanding Contribution to Library Literature**, this time for his recently published book *Irrepressible Reformer: A Biography of Melvil Dewey* (Chicago: American Library Association, 1996). The Award, which honours the best scholarly book in library and information science published in the previous three years, is administered by the American Library Association who presented it at the Association's conference in San Francisco on 1 July 1997.

The American Antiquarian Society announces the competition for the first **Mellon Post-Dissertation Fellowship**, tenable for a minimum of twelve months during the period 1 June 1998 to 31 August 1999. Scholars who are no more than three years beyond receipt of the doctorate are eligible to apply. The twelve-month stipend for this fellowship is \$30,000. The deadline for applications is **14 October 1997**. Applicants will be notified of the results of the competition in January 1998.

An application packet, including full details concerning the Mellon Post-Dissertation Fellowship, must be requested before application is made. Address inquiries and requests for application materials to: Mellon Post-Dissertation Fellowships, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634 (508) 752-5813 or 755-5221 Fax (508) 754-9069 Email: cfs@mwa.org (Please provide a postal address when requesting materials.)

Research Fellowships in American History and Culture for 1998-1999

The Library Company of Philadelphia each year offers a number of short-term fellowships for research in residence in its collections.. The fellowship program supports both post-doctoral and dissertation research. The project proposal should demonstrate that the Library Company has primary sources central to the research topic. Candidates are encouraged to inquire about the appropriateness of a proposed topic before applying.

The fellowships are tenable for one month at any time from June 1998 to May 1999. The stipend is \$1,400. International applications are especially encouraged, since a separately endowed fund provides an additional allowance to one fellow whose residence is outside the United States. Fellows will be assisted in finding reasonably priced accommodations.

Candidates must apply by **1 February 1998**. Appointments will be made by March 15. There are no application forms. To apply please send four copies each of a curriculum vitae, a two to four-page description of the proposed project, and a single letter of reference to: James Green, Assistant Librarian, Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107. Telephone (215) 546-3181 Fax (215) 546-5167 Email jgreen@worldlynx.net

Journal Announcements

Media History is a new interdisciplinary journal which welcomes contributions addressing media and society from the fifteenth century to the present. Its perspective is both historical and international. It will explore all forms of serial publications in manuscript, print, and electronic media, and will encourage work which crosses the boundaries of politics, culture, and communications.

Media History welcomes submissions which should in general be a maximum of 5–6000 words, following MLA conventions. The name, address (including Email), and affiliation of authors should appear on a separate page for refereeing purposes.

Media History will be published twice yearly, beginning in January 1998, by Carfax Publishers, London. Deadline for submissions for the debut issue is **5 September 1997**.

ATQ announces a special issue for 1998 focusing on articles on any aspect of 19th-century American print culture – a period of significant technological development which altered American's access and relation to printed texts. ATQ encourages interdisciplinary approaches that examine the role of print culture in 19th-century America and would welcome articles on: magazines, newspapers, pamphlets, books, production distribution and dissemination of texts, illustrations, advertisement, reading practices, the book as material artifact, and technology. Submit manuscripts of articles (of 3,000 to 7,500 words) by **15 January 1998** to Nancy Cook, ATQ Special Issue Editor, Dept of English, Independence Hall, 60 Upper College Road, Suite 2, University of Rhode Island, Kingston RI 02881. Email: ncook@uriacc.uri.edu

Scholarly Liaisons

SHARP/ASECS News

The SHARP session at the American Society of Eighteenth-Century Studies (ASECS) conference at Nashville this April delivered a strong performance. Although the panel took place at 8:30 am on the conference's first full day, the room quickly filled to capacity. The thirty-eight or so attendees heard papers by SHARP members Marylou Gramm, Elizabeth Child, J. Paul Hunter and Don Nichol. Gramm opened the session with an essay that complicated poststructuralist accounts of authorship by positing a transitional stage between the patronage model and the Crusoe-like model of author as isolated genius – one in which collaboration rather than isolation characterised textual production. Arguing for the importance of place, Child demonstrated how London-centric accounts of eighteenth-century literary history have distorted the important role that such provincial metropolitan centers as Bath played for women writers in the production, distribution, and reception of their work. Calling for extended attention to the physical appearance of poems in print, Hunter illustrated how poets used a series of specific typographical features and tricks involving paragraphing, punctuation, unusual spellings, spacing, and divisions between stanzas and sections to create "scores" for oral readers or guides to imagined sounds for silent readers. Nichol concluded the session with a detailed look at Alexander Donaldson's legacy in the evolution of intellectual property. The panel provoked extended audience questions and responses that had to be cut short

to allow for the next session. Other SHARP members also furthered the study of print culture and book history at sessions scattered throughout the conference. In addition, Elizabeth Child won the Catherine Macaulay Prize, given by the Womens Caucus of ASECS, for the best graduate student essay on a feminist subject presented during the year at either a regional ASECS meeting or at the national conference. Delivered at the East-Central ASECS conference, her paper, entitled "Geography, Gender and Print Culture: (Re)Locating England's Provincial Women Writers", addresses other issues surrounding geography and women's literary production not touched upon in her SHARP/ASECS presentation. The 1997 list of "Recent and Current Research Projects on Authorship, Reading, and Publishing" by SHARP members who also belong to ASECS was distributed at the session and is slated to be marked up for mounting on the SHARP website.

American Antiquarian Society Reprints Gross's SHARP Key-note Speech

Reading Culture, Reading Books, the keynote address by Robert A. Gross delivered at the Fourth Annual SHARP conference held in Worcester in July 1996, has been published in the *Proceedings of the American Antiquarian Society* (Vol. 106), and reprinted separately. Reprint copies (price \$4 plus postage) can be obtained from the AAS, 185 Salisbury Street, Worcester, Massachusetts, U.S.A. 01609-1634.

McKenzie Trust Appeal Continues

The McKenzie Trust was founded in June 1996 to honour D.F. McKenzie on the occasion of his retirement as Professor of Bibliography and Textual Criticism at the University of Oxford. The Trust continues to seek funds to endow a legacy recognising Professor McKenzie's contributions to scholarship and teaching. In particular, each year in early June, the Trust sponsors an annual public lecture to be delivered at Oxford by a distinguished scholar of the history of the book, scholarly editing, bibliography or the sociology of texts. As of June this year, the Trust had raised some £318,500 towards its goal of £325,000. Enquiries about the Trust should be directed to M.F. Suarez, Secretary, The McKenzie Trust, Campion Hall, Oxford, OX1 1QS UK Email: michael.suarez@campion.ox.ac.uk

Web Watch

The Journal of Electronic Publishing goes online and seeks contributors for future issues. This quarterly electronic-only publication from the University of Michigan Press covers all aspects – both scholarly and experiential – of the growing field of online publishing. Since 1994 *JEP* has been collecting and archiving writings that help us understand this new and exciting medium. *JEP* is offering free access to the site through the end of 1997.

In September *JEP* will start quarterly publication with a format designed to go beyond the traditional scholarly journal. *JEP* will have two sections: invited essays by the people on the front lines, those who read, write for, edit, and publish in the electronic environment; and new or reprinted peer-reviewed papers from scholars who rigorously study and analyze issues in this discipline. *JEP* will also offer reviews and critiques of books, Web

sites, and other electronic-publishing endeavours; news of people in the field; and reports on meetings, conferences, and seminars (both online and RL).

For the September issue, *JEP* is seeking essays by those who read e-journals and by those who do not, explaining their biases in a thoughtful, provocative, and readable way. Please send all applications, articles, and questions (in ascii, tagged ascii, SGML, HTML, CGI, Java, or any major word-processing format, but not by fax, postal mail, or FedEx) to Judith Axler Turner, Editor. Email to: judith@turner.net

Book Reviews

Julie Bates Dock, ed. *The Press of Ideas: Readings for Writers on Print Culture and the Information Age*. Boston: Bedford Books of St. Martin's Press, 1996. [xxii], 679p. ISBN 0-312-13319-7 (paper). ISBN 0-312-13805-9 (Instructor's Edition). \$22.50.

In *The Press of Ideas* Julie Bates Dock presents not simply an anthology but a complete syllabus designed to meet the needs of college writing instructors and their students. Arguing for the term 'print culture studies' as an alternative to 'history of the book', she assembles texts from a range of sources to stimulate research, discussion and the practice of writing. More than sixty readings cover six main issues: interacting with print; access to print; print and opinion making; popular versus official culture; censorship and the first amendment; communication in the electronic era. Each section has an introductory essay; each individual reading is followed by sets of questions to test comprehension of the source and to encourage students to consider its implications, by way of individual or group tasks. An imaginative addition is an appendix giving brief histories of each publisher represented in the selection of readings. The accompanying set of editor's notes offers guidance for the teacher, suggesting alternative ways of grouping the texts, ways of encouraging student engagement, and giving the editor's own commentary on each of the readings.

This is a very thoroughly researched, lively and well-planned book, carefully geared to a particular kind of writing course and demonstrating forcefully the multiplicity of ways in which 'print culture studies' can excite students to question the materiality of the variety of print around them. The very specificity of its purpose and audience, however, is likely to limit its appeal outside the USA. Undoubtedly the readings themselves are a useful resource, bringing together familiar sources (Franklin, Hirsch, Ong, Bohannon, Radway, Eco, Birkerts) with welcome new ones (the group of readings on *Little Women*; the MacKinnon discussion; Sharratt on the Microsoft Art Gallery and Seabrook's "My first flame" are among the many I am glad to have met here); but for students and teachers in contexts other than North American writing courses the sheer weight of pedagogic apparatus may appear fussily over-directive. In particular both the definition of 'print culture' adopted here and the tone of the address to students and teachers alike may prove restrictive.

The shift from 'history of the book' to 'print culture studies', explained in the introduction to the Editor's Notes, is a deliberate move "to de-emphasise the historical component and highlight the cultural basis of this approach". The claim that this is a 'broader definition', encompassing fanzines on the Net as

well as Shakespeare's first folio, is, however, disingenuous. In fact, the orientation of the volume narrows the field towards contemporary cultural studies. Two extracts from Benjamin Franklin and one from Samuel Johnson hardly constitute an historical dimension. Historical difference (in ideas, in writing styles) seems often an embarrassment rather than part of the field of enquiry: "Despite the difficulties students may have with Samuel Johnson's archaic style, this brief essay should amuse them, for Johnson's complaints about advertising sound remarkably contemporary" (Editor's Notes, p 49). Students are denied the pleasure and challenge of developing their historical understanding by a collection which emphasises continuity rather than change and in which no pre-Franklin text is directly represented. If, as is implied, students are fearful of (or inexperienced in) reading texts from the past, this can only reinforce negative attitudes. It is regrettable, for example, that in a mass of engaging material about the writing, publication, reading, rewriting and filming of *Little Women* which "many of your students will not have read in its entirety" (Editor's Notes, 25), only once (among 35 follow-up questions and activities) is it suggested that students might read the novel itself. In the context of the book's trajectory towards the future, the past is read too often only in relation to the present; and the danger is that, despite the editor's declared aims and her generous provision of contextual information, the text-as-historical-object recedes. Illustrations or the facsimile reproduction of sources could, perhaps, have helped to counter this effect.

This book itself provides, of course, a case study in 'print culture studies', raising questions about the cultural differences between US and UK higher education and about ways of reading (witness my own curmudgeonly refusal to be the reader at whom this piece of print culture is aimed). What I would like is another version of *The Press of Ideas*, as an alternative to the two-volume package reviewed here: a source book rather than a course manual, presenting the readings and appendix shorn of the editorial apparatus which positions me (and my students) so heavy-handedly, and which would trust us to use this fascinating collection in ways appropriate to our own lives, experiences and practices of teaching and learning.

Maureen Bell, University of Birmingham

Wallace Kirsop. *Books for Colonial Readers: The Nineteenth-Century Australian Experience*. Melbourne: The Bibliographical Society of Australia and New Zealand in association with The Centre for Bibliographical and Textual Studies, Monash University, 1995. xii, 107 p. ill. ISBN 0-959-82714-5 (paper). \$AUS20.00. Addressing the Friends of the Sydney University Library in 1966 (the text was published in 1969 as *Towards a History of the Australian Book Trade*), Wallace Kirsop called for a history of the book in Australia, in so doing acknowledging the influence on him of Febvre and Martin's *L'apparition du livre* (1958). Ahead of his time perhaps, certainly before Pierre Bourdieu expounded radical contextualising and Edward Said explored imperial culture, Kirsop urged that such a history be undertaken in a wide Australian historical context and in relation to the parent European civilisation. In time out from his teaching and research in French language and literature, for more than thirty years now

Kirsop has been an advocate for and prime-mover in 'doing' *l'histoire du livre* down under, and at present is Chair of the committee that will oversee the writing and publishing of the projected three-volume *A History of the Book in Australia*. His many addresses and articles are based on his unflagging investigations, continued wherever his travels take him in the anglophone world and beyond. Always with an eye to the big picture – the spread and influence of print culture – he has not stopped at the collation of empirical data, but has developed a persuasive four-stage model of the development of the book trade in Australia, enunciated in *The Book in Australia* (1988), a collection of essays that he edited with D.H. Borchart.

Books for Colonial Readers comprises the texts of the 1981 Sandars lectures that Wallace Kirsop delivered at Cambridge University, here with his extensive accompanying Notes and an excellent index compiled by Joan Lindblad Kirsop. While most of the works cited in the Notes were published before the lectures were delivered in February 1981, the author has added a few later references, chiefly of the earlier 1980s. While Kirsop is well aware of writing, printing, and publishing on the local colonial stage, in these lectures – as appropriate to his English scholarly audience – he deals chiefly with aspects of the British-Australian booktrade, putting the spotlight on, to use his own words partly out of context “the movement of books of worth from the Old World to the New” (p. 58) in the nineteenth-century (the Australian colonial period). In Lecture I Kirsop applies his four-phase model to the history of book procurement from England for the Australian colonies, and thus opens up (as indeed do the case studies constituting the other three lectures) what to this reviewer seems an area much-neglected in general British booktrade histories – Grub Street’s colonial dimension. The tale of bibliomaniac William Story (Lecture II), a ‘strange page in the annals of collecting’ (37) sheds light on bookselling and bibliophilia in early Victorian provincial Britain as well as on library collection-building in later Victorian Melbourne. The activities of London bookseller and sometime publisher Edward Lumley (Lecture III), especially the shipping of consignments to overseas destinations have only a little to say here about Australia but are very revealing about a solution (dumping?) to British mid-century over-production. Lecture IV, which is a general examination of the business records of Tasmanian bookseller, publisher and stationer, J. Walch & Sons, a particular analysis of ten months (1847-48) of book buying and borrowing and a sketch of the book scene in Hobart of the time, has perhaps the least direct bearing on British book history. It is also more preliminary and tentative, deserving fuller and deeper study, as indeed its author promises. The matter of *Books for Colonial Readers* is sound, the presentation polished and stylish. While the lectures would have been stimulating to hear in 1981, the annotated transcripts are valuable reading now, for researchers concerned with Australian, with British imperial and with comparative colonial book history.

Elizabeth Morrison, Melbourne

Lorraine Janzen Kooistra. *The Artist as Critic: Bitextuality in Fin-de-Siècle Illustrated Books*. Aldershot, Hants: Scolar Press; Brookfield, VT: Ashgate Publishing, 1995. xiv, 304 p. ill. ISBN

1-85928-159-1 (cloth). \$66.95/£45.00.

The primary focus of this study is on the first edition illustrated book in *fin de siècle* England, claimed as that period’s “predominant textual form” (p. 1) and its “most typical cultural product” (11). According to Kooistra, in first-edition illustrated books “the artist occupies a privileged position as the text’s first critic, and the power of the image ensures that the pictorial commentary will act upon the interpretations of other readers” (248). She is critical of the editorial removal and critical disregard of the images from these first editions, whose firstness for her gives them a privileged status. To read these texts without the illustrations distorts and limits our historical understanding of their original impact. Works discussed in the main body of the study (which also includes a useful annotated bibliography of first-edition illustrated books) range from prose to poetry to drama, and from works by Margaret Amour and Jane Barlow to Ernest Dowson, Arthur Conan Doyle, William Morris and Oscar Wilde. Kooistra is at her best when discussing how the artist of the illustrated book is “always a critic” (249) and her reading of “pictorial critique and textual disruption” (146) in the Aubrey Beardsley illustrations to Wilde’s *Salome* is especially perceptive and interesting.

Kooistra’s term “bitextual theory” includes a play on “bisexual”, and is an attempt to theorize the “interactive production of meaning” that is “produced out of the dialogic engagements of image and text” (13) when reading a first publication illustrated book. The sexual metaphor here is meant to transcend the more conventional sexual metaphors of male/female relations (the “marital model”) in which the (male) text has primacy over the (female) illustration. I find the book’s theoretical pretensions embarrassing in their combination of grandiosity and naïvete. The historical strengths of the study are based on the understanding that “picture and word have been made by someone for someone at a specific historical moment” (11). The theoretical grandiosity assumes that all the possible “dialogic relationships for image and text” (14) can be identified as artistic “strategies” which can function as models for reading/interpretation of all illustrated books and can provide “a rhetoric for image/text relations” that will “hold true for illustrated books in general” (248–249). The theoretical pretensions are also naïve, in that what Kooistra has to say is, simply: don’t privilege text over illustration; read them as co-productions and pay attention to the function of the illustrator as “first reader” and critic. This may be good advice, but it is not a theory. Instead of a “general methodology for interpretation” what she has is a set of self-defined terms (e.g. quotation, impression, parody, answering, cross-dressing) that are used as if they could function like the *lexia* in Roland Barthe’s *S/Z*.

A problem implicit throughout the study is its premise “that the word cannot retain its place as a privileged and authorizing ground in illustrated books” (249). When exactly does a book become an illustrated book, so that the written word is “saturated with, and shot through by, the alien desires and expressions of another medium” (249)? For Kooistra “an illustrated book is defined as one in which a number of pictures are either printed directly on the page with the letterpress, or are interleaved among the pages of the text” (22). But what is the “number” that makes the genre? There is a vast difference between the potential for dialogic interaction in a

work like William Strang's *Death and the Ploughman's Wife* (12 full-page etchings, 18 pp.) and that in William Morris's *The Well at the World's End* (4 full-page wood engravings, 496 pp.), even though both works are discussed in her study.

Kooistra has an abundant supply of useful information and suggestive critical insights, but most of the material discussed is arcane, to be found only in the rare book collections of major libraries. Thus the "reading experience" she describes will remain the privilege of a small number of scholars. However, for those who do find their way to these works, Kooistra's book will be a valuable companion. With the *caveat* against its theoretical pretensions, this study can be strongly recommended for anyone interested in English art and literature in the 1890s.

Thomas A. Vogler, University of California, Santa Cruz

Ann Moss. *Printed Commonplace-Books and the Structuring of Renaissance Thought*. Oxford: Clarendon Press, 1996. ix, 345 p. ISBN 0-19-815908-0 (cloth). \$80/£45.

Perhaps no genre of Renaissance writing has been so much cited and so little studied as the commonplace-book. This situation is fast changing, as historians and literary scholars of the early modern era find in these informal records, many of which are voluminous, important insights not only as to what people were reading (information that can be gleaned from other sources such as marginal annotations) but how they were reading it and where the information was leading them mentally. To read a typical manuscript commonplace-book of the sixteenth or seventeenth century is to enter into the often labyrinthian thought processes that allowed our ancestors to retain, retrieve, and utilise material from a wide range of books, in an era that had outgrown the textual containers of the mediaeval codex and the *ars mnemonica*, but was still not quite yet fully adjusted to the information retrieval possibilities inherent in the printed text (much less the databases and on-line search software that are a great aid to our research now but in some ways widens the hermeneutic gap between us and them). Anyone who has ever read Bacon's *Essays* or particularly the *Essais* of Montaigne is often struck by the cognitive processes at work there, wherein what is written in one passage seems to have little or no bearing on what is written in proximate passages. (John Locke's unpublished journals, for instance, talk of Thucydides in one sentence and Laplanders in the next.) It sometimes seems as if the most learned men of the age had developed Attention Deficit Disorder – at least until one realises that the commonplaces predetermined this sort of representation. Both Bacon and Montaigne (and up the road, La Rochefoucauld and Pascal) were products of the commonplace-book era, to name only a few of the more famous examples.

Ann Moss's extraordinarily erudite new book is in part about such adjustments, both of the mind to the world of the commonplace (in its sense of *loci*, not the modern sense of "routine or banal") and of the commonplace-book itself to the age of print. Most recent work on the commonplace-books of the age has concentrated on manuscript material, especially to illustrate the thought of particular individuals and their reading by way of explicating their better known published work. It is easy to overlook the fact that in the sixteenth century the commonplaces were so important

that numerous collections were published of them, not to mention many guides as to their proper organisation. Moss's study reviews the mediaeval and Renaissance doctrines of the commonplaces, traces their somewhat divergent paths in Italy and northern Europe (especially France) and examines in great detail their use in schools. Indeed, we do not really get to the printed commonplace books as such till two thirds of the way through her book when, in the wake of Erasmus's *De copia*, publishers began to cater to a scholastic market with selections, abridgements and quotables clustered under topics or "places" recommended by Erasmus and slightly earlier scholars such as Rudolph Agricola. Many of these printed offspring were quite crude in comparison to their progenitors but, as Father Walter J. Ong demonstrated decades ago in the context of Ramist textbooks on logic and rhetoric, cultural influence must be measured in quantity as much as quality.

In the seventeenth century, a period of decline set in as the uses of the commonplaces began to depart further and further from the intentions of their classical and early Renaissance originators, reflecting broader intellectual shifts. Bacon's aphorisms, for example, became a "vehicle for transferring authority away from its base in a school-transmitted culture and locating it in a group defined by common interests and a common idiom" (p 272), namely the scientific communities, academies and societies of the Cartesian era. By 1684, the world which the commonplace-book was serving had also changed. By the end of the seventeenth century, Moss notes in analysing a late entry, Bernard Lamy's *Entretiens sur les Sciences* and its recommendations on reading ancient history and geography, we had "crossed over into a mental world in which the history, geography, religion, customs and even the moral opinions of the ancients are primarily of antiquarian interest, a part of the history of European culture, but a very distant part" (276). The implications of this for history writing are among the many subjects that are here opened up for further consideration.

D R Woolf, Dalhousie University, Halifax

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Apologies

Unfortunately these items were inserted under USA instead of Britain in the summer issue of *SHARPNews*

Britain

Stephen C. Berendt (ed.), *Romanticism, Radicalism and the Press*. Detroit, MI: Wayne State University Press 1997

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Sharpend

From the wealth of reports in this issue's *SHARPNews*, it is obvious that there has been much activity this summer on the book history front. Some events not reported include a successful one day conference in London in early July to map out current plans for the History of the Book in Australia, an exercise repeated at the SHARP conference in Cambridge by other such international projects, and the annual Provincial Book Trade history seminar held in Canterbury, Kent in mid-July. I hope to have reports on them in future issues. The SHARP conference itself was a great success, and the number of participants there reflects a healthy state that will no doubt continue under the guidance of SHARP's new president, Simon Eliot, and his new team of officers. One issue raised in the annual general meeting is the continuing need to keep SHARP international in spirit and focus. That future conferences are to be held in Vancouver, Canada and Mainz, Germany is a very positive move in that direction, and one sure to enhance SHARP's profile further afield.

For those of you whose thoughts now turn to new course designs, there is an interesting piece in this issue on a recent experiment in familiarising students with nineteenth-century readership and publishing issues. Also worth noting are three recent journal issues covering a variety of topics of use to syllabi fillers: *Canadian Review of Comparative Literature*, (23.1) March 1996, featuring four articles on teaching history of the book by Jonathan Rose, T.H. Howard Hill, Gordon B. Neavill and Brian Richardson; *Cultura: revista de historia e teoria das ideias* (vol. 9) 1997, featuring 350 titles relating to the history of the book in Portugal; and *Mosaic* (28.4) December 1995, which provides a comprehensive bibliography of material on all aspects of print culture.

On a final note, I can report that book history and *SHARP News* recently came to the attention of a most unlikely source -- a member of the British Royal Family. In early June of this year, the new Craighouse campus of Napier University was officially opened by the Princess Royal. While showing her a display of rare books from the Edward Clark Collection, I had a brief and impromptu exchange with her about illuminated manuscripts, publishing studies and book history. She did not comment on the incongruity of *SHARP News* being exhibited next to a fifteenth century illuminated Book of Hours, but did leave slightly more informed about the work being done on the Sociology of Texts.

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United States Account

<i>Expenses</i>		<i>Income</i>	
Newsletter & Directory	\$5,109.18	Membership dues	\$10,765.90
Postage	3,130.53	Sale of mailing list	1,100.00
Xeroxing	294.63	Sale of back issues	60.00
Office Supplies	230.33	Interest	13.49
Student assistant wages	591.50	Account correction*	1,500.91
Advertising	285.00	Gross income	\$13,440.30
Bounced cheques	70.00		
Total expenses	\$9,711.17		
Gross income	\$13,440.30	Drew Univ. account	\$12,611.90
Less expenses	-9,711.17	Chase Bank account	1,058.04
Net income	3,729.13	1997 conference deposit	1,976.47
Cash on hand 1.1.96	11,917.28	Balance 12.31.96	\$15,646.41
Balance 12.31.96	\$15,646.41		

* We recently discovered that sterling cheques deposited in our Drew University account were being exchanged for considerably less than their full value in dollars. This correction represents our reimbursement.

United Kingdom Account

<i>Expenses</i>		<i>Income</i>	
None		Membership dues	£217.00
		Interest	3.10
		Gross income	220.10
		Cash on hand 1.1.96	817.62
		Balance 12.31.96	£1,037.72

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