

MODERN BOOK HISTORY

Parallel sessions are par for the course at book history conferences these days, and the Modern Book History Conference hosted by Oxford University on 26 November 2005 was no exception, with three concurrent streams of papers. One shared the wish Asa Briggs expressed in the third plenary of the day, to be in two or three places at once. Considering the diversity of interests represented, however, the organisers managed to group the papers intelligently.

The program began in suitably self-scrutinising fashion with Helen Small's elegant meditation on the paradox posed by book history's exemplary contemporaneity and interdisciplinarity, on the one hand, and on the other hand its slightly mid-Victorian devotion to the accumulation of individual instances. Peter D. McDonald, in a second keynote presentation, took up Small's hints at an exemplary status for book history among the humanities disciplines, partly acknowledging, with Jonathan Rose, its potential role as Fortinbras to the royal house of Theory, but warning against naïve hopes of a return – by this or any other route – to the innocent simplicity of a pre-theoretical Elsinore. The question of 'the literary' in particular, as canvassed by the likes of Eagleton, Bourdieu, Blanchot and Derrida, can hardly be wished away, and book history's inbuilt awareness of material and institutional determinations does allow the sophistication of some of those insights to be retained and even built upon. Asa Briggs, in the last of the plenary talks, invoked precisely those determinations in a wise and engaging evocation of a long and brilliant career, one crowning achievement of which will be his monumental history of the House of Longman, soon to appear.

The first of the parallel sessions offered one group of three papers on texts and images, a second on particular authors and publishers, and a third (which I attended) on pub-

lishing in wartime. Jane Potter, from Oxford Brookes, distilled an impressively lucid and well-organised paper out of a mountain of information on the surprisingly diverse responses of the major British publishers to the propaganda expectations of the Wellington House Bureau during WW1, and Helen Smith, from York, teased out a fascinating and thought-provoking comparison between the classic reprints series produced for the American armed forces in WW2 and the Gulf War.

The second session offered a three-paper feast for Joyceans, a panel on reading communities, and one on texts and history, featuring Mark Nixon on John Morley's biography of Gladstone, Jonathan Rose on Winston's Churchill's serial commercial failures as an author in the US, and the reading autobiography of Miki Kiyoshi, a Japanese intellectual of the interwar and war years.

The third and final session focussed on publishing and the literary marketplace, with papers on the Dutch, Flemish, British and Estonian booktrades, a panel on current and future publishing, and two excellent and closely argued papers, one by Chris Hilliard (U of Sydney) on the Tillotson Syndicate, a distribution agent for magazine fiction throughout the Empire, and another by Dallas Liddle (Augsburg College, USA) on shifting representations of journalism in mid-Victorian literature.

The conference as a whole was remarkable for its tight (but generous) organisation, the strength of the plenaries and of all the panels I was able to attend, the international diversity of the delegates, the vigour of the discussion, and the reliability of the heating. For most of these, the organiser, Kate Longworth of Magdalen College Oxford, was responsible, and she has much to be proud of. It's to be hoped that a publication will result.

Patrick Buckridge
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HIGHAM ARCHIVE

Literary agencies are an often overlooked resource for bibliographical research. It is strange that this should be so as the historic place that agents have had in the manuscript-to-publication process is itself relatively well-known. Recently, Peter McDonald illuminated the part that Arthur Conan Doyle's agent, A.P. Watt, played in placing Conan Doyle's early Sherlock Holmes stories in *The Strand*. Similarly, Mary Ann Gillies has contextualized Watt, along with his contemporaries in late-nineteenth century British literary agency, J.B. Pinker and Curtis Brown, in terms of the establishment of the contemporary (and eventually, of the twentieth century) literary marketplace.

The David Higham Literary Agency, formerly Pearne, Pollinger, and Higham Ltd., has been the agency of record for some of the twentieth century's most prominent British poets, novelists, and essayists, among them Graham Greene, Dylan Thomas, Edith Sitwell, and Allannah Harper. The Harry Ransom Center at the University of Texas at Austin holds an extensive collection of the Higham Agency's archives dating back to the early 1930s, and the records of corre-

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spondence between the agency and its storied clients, as well as reader reports on a variety of lesser-known creators, are an invaluable resource for literary history, cultural studies, and history-of-the-book scholarship. Although the archive is not completely catalogued, individual author correspondences are easily located, and the archive's contents have already proven to be essential sources for several scholarly works.

We can divine remarkable insights about the creative process from material that we might, at first, consider tangential to it. Certainly, a great deal of what literary agents do might seem to have more to do with the business-end of the writer's existence than with the creative. However, a perusal of some of Graham Greene's letters to, and responses from, the Higham Agency during the early 1940s is remarkably illuminating, both from the standpoint of scholarship on Greene and for our understanding of the historical context of publishing during the war years. Norman Sherry, in his three volume biography of Greene, made extensive use of the correspondence between Greene and Lawrence Pollinger from the Higham archive. At one point in early 1943, Greene wrote to Pollinger from Freetown, West Africa, where he was stationed as an intelligence officer for MI6. Amidst his instructions to the agency concerning paperback reprints of his earlier novels, he lashed out at the complacency of his fellow British colonials: "One feels out of it in this colony of escapists with their huge drinking parties and their complete unconsciousness of what war is like. I had hoped at one time that we might have been bombed, but that hope has faded" (154).

A later letter to Pollinger, after Greene had returned to Great Britain, and one also noted by Sherry, illustrates Greene's extreme displeasure over the 1943 stage production of *Brighton Rock*. In one particularly vituperative passage from the six-page hand-written letter in the agency archive, Greene excoriated actress Hermione Baddeley for speaking "in a voice which sounds rather like a gargle & can obviously be heard at the back of the Gallery" (163). These, and other passages, from the original letter do more than simply illuminate the close relationship between Greene and his agent; they display the value that artist-to-agent correspondence has already had for works of literary scholarship, and tantalize us with indications of how

useful the still unexplored areas of the Higham archive might be.

Although only some of Dylan Thomas's letters to the Higham Agency appear to be in the archive, it does contain many letters from Higham himself to Thomas, chiefly over Thomas's missing of deadlines, and over Higham's efforts to keep prospective publishers happy with no product to show them. More intriguing, though, is the agency's small role in keeping Thomas out of military service during the war years. Thomas's wish to avoid conscription is something which several Thomas biographers, Paul Ferris and Andrew Lycett among them, have made clear. Ferris points out that Higham had apparently advised Thomas to go for his military physical, one which he subsequently failed (a failure which ultimately excluded him from service). Higham wrote to Thomas, on 1 February 1940 (in a letter which Ferris does *not* make use of), in reference to Thomas's attempts to land a civilian job with the British government prior to his physical: "I am so sorry but there is not truth in that story you have heard about the Ministry of Labour form which you completed, and which we turned into them. I more than sympathise with your wish not to be conscripted in a few months time. Perhaps the war will be over by then. Let's hope and pray so." These and other pieces of correspondence in the Higham archive show just how intimate Thomas's relationship was with his agent at a critical point in his life, and, as with the already noted correspondence of Greene's, they underscore the potential that the agency's archives may still hold for scholarly projects.

Although much of value has already been drawn from the Higham archive, the fact that so much of the collection remains uncatalogued, and generally unexplored, is an indication that there remains in it a potentially rich source of research material awaiting the enterprising scholar. The Ransom Center offers over 40 fellowships for those who wish to conduct research on any of its many collections. As the significance of the literary agent's role in the lives and creative processes of writers becomes clearer, the Higham archive in particular is sure to produce even more interesting finds.

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THE SHARP EDGE

Literary Replication: James Secord's *Victorian Sensation* & Models of Book History

The very name of SHARP – a society for the history of authorship, linked to that of publishing, connected to reading and returning again to writing – embeds Robert Darnton's image of the history of the book as a communication circuit.¹ Recently I did some research on theories and models of book history, and discovered only a few competing models. An intriguing one appeared five years ago, however, in James Secord's *Victorian Sensation: The Extraordinary Publication, Reception, and Secret Authorship of Vestiges of the Natural History of Creation*.²

The present essay, published so long after publication, is not a proper book review but more of a 'heads-up' to the community of scholars who teach and research the history of the book, and particularly the history of reading. Many fine books have appeared lately, and some of us might have overlooked Secord's theoretical contribution to the history of the book and print culture. As it happens, mine is not the only response, appreciation or excerpt to appear so long after publication – the *New York Review of Books* finally discussed *Victorian Sensation* in June 2005, when the paperback appeared, under the title 'He almost scooped Darwin.' This state of affairs is peculiarly appropriate, since much of Secord's argument turns on the multiple variations in which a text can be experienced, and how long some books can remain alive and controversial.

Vestiges of the Natural History of Creation was first published in 1844, and its anonymous authorship was part of the sensation, as was its discussion of evolutionary ideas about the natural world. This was fifteen years before Darwin's *On the Origin of Species* and part of Secord's argument is to set the classic work in the context of its now-forgotten, but then sensational, predecessor. As the subtitle suggests, this is an account of the history of a single book. Secord makes clear, however, that his aim is not to write the 'biography' of a book, a description that is more appropriate for an account, such as Darnton's *Business of the Enlightenment* (1979), "centred on production and authorship

rather than reading" (2). Rather, Secord suggests that "The remarkable story of *Vestiges* can be recovered through new approaches to reading and communication that are revolutionizing our interpretation of many aspects of the past. Reading has often been seen as a profoundly private experience, but it is better understood as comprehending all the diverse ways that books and other forms of printed works are appropriated and used. Taken in this sense, a history of reading becomes a study of cultural formation in action" (518).

Secord's strategy is to follow a single work "in all its uses and manifestations – in conversation, solitude, authorship, learned debate, religious controversy, civic politics, and the making of knowledge." As he argues, "We can then begin to understand the role of the printed word in forging new senses of identity in the industrial age ... A widely read scientific work is a good 'cultural tracer': it can be followed in a greater variety of circumstances than almost any other kind of book" (3). Secord characterizes his book as "an experiment in a different kind of history," which explores "the introduction of an evolutionary account of nature into public debate in order to see what happens when a major historical episode is approached from the perspective of reading" (518).

What that episode has to say about the 1840s, and also about the Darwinian moment of the 1850s in Victorian culture is particularly revealing. In Secord's words, "every act of reading is an act of forgetting ... The books that allow us to forget the most are accorded the authority of the classic ... The *Origin* is among the most pervasive remnants of the Victorian world in our culture, yet it simultaneously forces much of that world into oblivion ... In remembering the *Origin* we forget *Vestiges*" (515, 532). And in reading *Vestiges* the early Victorians forgot the books that came before it.

Adrian Johns commented in 1994 on "the simultaneous arrival over the last generation of both a new history of the book and a new history of science," and suggested "that a *rapprochement* might be highly beneficial to both camps."³ Secord's book, among others, demonstrates that the *rapprochement* is now well underway. *Victorian Sensation's* contribution to the theory of studies of book and print culture is substantial, partly because it is about a scientific work. Reading and reader-ship studies have been largely concerned with reconstituting past encounters with nov-

els and poetry. The problem becomes quite different, however, when the issue is 'how can we understand this event, or that episode?' rather than 'how did contemporaries experience this author, or that canon?' In the same vein, many of Darnton's explorations into the history of the book and of reading in eighteenth-century France could be characterized as approaches to the question 'what made the French revolution happen?' Secord's questions about the way nature was understood in early Victorian England are historians' questions. But in formulating answers, he has drawn upon, and generously acknowledged, the work of bibliographers and book historians, and repays the debt by offering a new insight into how to theorize the way 'the book' works in a given culture.

Secord offers a critique of Darnton's theory of a 'communication circuit,' pointing out that the circuitry model puts too much stress on feedback, and not enough on how books work *outside* the print culture in which they are made. He proposes instead the notion of 'literary replication.' This metaphor replaces Darnton's imagery of circulation with one of replication. Like cells, texts replicate themselves, but with variants; and like organisms, books evolve from one state to the next. Copies of books are reproduced by the technology of the printing press, but to examine the sequence of editions is to discover that reproduction does not imply precise copying. On the contrary, the same title often appears over significantly different texts, as well as widely diverging physical formats. Copies may be authorized by writer and publisher, or 'pirated' by others; readers may make their own copies for their own use; and a later generation's reading will differ from that of the author's contemporaries.

The notion of literary replication draws upon the extensive recent work in the history of science, where scholars now argue that the norms of modern science have been socially constructed.⁴ Earlier scholarship had understood experimental replication as a merely mechanical process; new studies demonstrate that such replication was "an accomplishment, achieved through agreement that two experiments are in fact 'the same'" (126). Secord suggests an analogy between conceptualizations of scientific experiment and of the authorship/printing/reading event. Like scientific replication, printing was formerly understood as

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merely mechanical; but research in the history of books has demonstrated that printing too was an 'accomplishment' – people associated with the book trades had to agree that one edition of a book was 'the same' as another. The reading public's conviction that one edition or reissue of a book was identical to another, and carried the same authority, was an active accomplishment of the book trades. When successive editions and readings of *Vestiges* appeared in 1844 and throughout the 1850s, there was no single consensus over what the book meant, but instead a series of unstable and contingent agreements, especially fluid since Robert Chambers's authorial identity was hidden for so long.

The lesson Secord has taken from book history and bibliography is "that textual stability, even within a single edition, has been difficult to achieve" (126). *Vestiges*, like other important books, was replicated throughout its contemporary culture – in numerous variant editions and in lengthy excerpts embedded within reviews and rebuttals. The printed text came to the attention of readers, in the several places where each was ready and able to absorb it, and prepared to re-'publish' it, in conversation. The material replication of the printing shop (itself a cultural process) was part of the background to conversations about the book, in settings from the pub to the boudoir – and of lectures by authorities on both sides of the evolution question. And this cultural replication was framed, in its turn, by the printerly conventions of type and paper, design and marketing.

By declining to give primacy to any of the three elements of the communication circuit, Secord's analysis transcends and incorporates them all. It is contextual in the fullest sense of the word, concerning the ways in which books work in a culture, how they exercise their power.

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¹ Robert Darnton, 'What Is the History of Books?' *Dædalus* 111, no. 3 (1982): 68.

² James Secord, *Victorian Sensation: The Extraordinary Publication, Reception, and Secret Authorship of Vestiges of the Natural History of Creation* (Chicago: University of Chicago Press, 2000).

³ Adrian Johns, 'History, Science, and the History of the Book: The Making of Natural Philosophy in Early Modern England.' *Publishing History* 30 (1994): 5.

⁴ Steven Shapin and Simon Schaffer, *Leviathan and the air-pump: Hobbes, Boyle, and the experimental life* (Princeton: Princeton University Press, 1985). Steven Shapin, *A Social History of Truth: Civility and Science in Seventeenth-Century England* (Chicago: University of Chicago Press, 1994).

THE BOOK COLLECTOR

In 2002, *The Book Collector*, the only quarterly journal in the world equally for collectors, librarians, booksellers, and all who love books, celebrated its 50th birthday. It sprang in 1952 from the intense (though brief) fit of bibliophilia of Lord Kemsley, owner of *The Sunday Times* and other important newspapers. He had founded the Dropmore Press, the last of the great British private presses, and a printing and publishing business, the Queen Anne Press, which took over a small and then failing little periodical, *The Book Handbook*. It was given a new and more handsome form, and in the spring that year appeared as *The Book Collector*. It early established itself in the affections of collectors, librarians and booksellers, because, unlike any other journal, before or since, it was devoted to the interests of all three. Its subscribers grew, those in all three of its subject areas contributed to its content, and the booksellers in particular generously supported it with advertisements.

Three names adorned the mast-head of the new journal, Ian Fleming, P.H. Muir and John Hayward. All three were old friends, and all in different ways involved in the new enterprise. Ian Fleming, not then famous for 'James Bond', was Foreign Editor of Lord Kemsley's *Sunday Times*, but also a book collector of rare taste and discrimination, ahead of others in collecting the monuments of human thought since 1800. Percy Muir was a famous bookseller, who had devoted his energies to re-establishing the links, broken by the war, between the booksellers of Europe, especially in Germany. John Hayward, the adviser of Lord Kemsley and many other book collectors, lived with T.S. Eliot, whose poetry had benefited from his legendary and creative criticism, as had the writing of many other famous authors. These were the three who set *The Book Collector* on its way, shortly afterwards joined by a fourth, the printer James Shand, whose Shenval Press was in the forefront of typography.

In 1953 the journal increased in size, and Philip Gaskell was added to the board as editor. But only two years later a blow fell. Lord Kemsley fell out of love with books as rapidly as he had fallen in. He decided to close down *The Book Collector*, and was only persuaded not to do so by the urgent intercession of Ian Fleming, who offered to buy

it from him for a nominal £100. Other friends rallied round, notably the great American collector Paul Mellon, and the journal was saved. John Hayward, crippled with muscular dystrophy but with an iron will that brought poets and book collectors to him, formally assumed a responsibility that had always been his and ruled over *The Book Collector* for the next decade. Under his hand the great series began: 'Uncollected Authors,' those invaluable bibliographies of authors less than famous but nonetheless important; 'Unfamiliar Libraries,' stretching from then Soviet Armenia to the West of Ireland and even America; 'Contemporary Collectors,' in which all the great book collectors of the day queued up to have their riches recounted; and 'Portrait of a Bibliophile,' which did the same for the great collectors of the past. Other series dealt with bookbindings and autographs. To every number Hayward added a short but authoritative account of current events.

At the end of 1964 another blow fell: Ian Fleming, by now the famous creator of 007 and very rich, died suddenly. Less than a year later, John Hayward, who seemed to have stayed alive by will-power alone, died too. At the memorial service, a group of friends, Muir, John Carter and 'Tim' Munby, cornered me against the wall of the church and persuaded me to become the editor. Useless to protest that it had been a full-time job for crippled John and that I had a full-time job already, I bowed to the inevitable. My first number was largely a memorial for John Hayward, at whose command, even from the grave, all his old friends contributed. All too soon, other worries supervened. The finances of *The Book Collector* were inextricably enmeshed in those of Ian Fleming, and had to pay the very high inheritance tax to which it was liable. But somehow it survived and still survives, its finances, then as now, just (but only just) balanced, and, as I look back over nearly forty years, it seems little short of a miracle.

Even in 1965, when I became editor, the world of *The Book Collector* was a small one, although it stretched from America to Eastern Europe. There were still few collectors, few librarians interested in bibliophilia, and there were not many booksellers to supply them. I did my best to encourage and divert them. We published the astonishing tale of the survival of Thomas Mann's scandalous and suppressed short story 'Walsungenblut.' When the terrible flood overwhelmed Flor-

ence and its libraries, we devoted a special number to it and launched the appeal for funds that enabled overseas binders to join the local campaign to clean and conserve damaged books. (I am glad to think that this was the beginning from which a more responsible attitude to book conservation has spread all over the world.) We charted the dispersal of the great Phillipps collection of manuscripts over many years, and reviewed all the important books about books that were published each year. Gradually, the world has changed. There are now far more book collectors, private and institutional, and there are far more booksellers to supply them. Book fairs have sprung up to meet their needs, and a whole new world of books to buy and sell has spread wherever the world-wide-web can reach.

The Book Collector still publishes notoriously independent leading articles on matters of bibliophilic moment, ranging from manuscript studies to national (and international) heritage policy. It provides news and reviews of auction sales, publications on books and booksellers' catalogues, bibliographies, exhibitions, appointments and departures, and the obituaries of those who have left the world of books. Its articles cover subjects from medieval libraries to modern first editions, from renaissance bookbindings to modern illustration, private press books and *livres de peintre*; from the still contentious subject of the invention of printing to the crude but charming chapbooks printed today in the Nigerian town of Onitsha. The old guard of book collectors and booksellers has almost all gone. Institutional libraries, which came to be richer and more powerful than they, are not so rich now. The supply of old books that both collected has dwindled too. But new collectors, rich on new money, have come, and found new books to collect. The works of modern popular authors, particularly if they still have their jackets or covers, have reached new heights.

All this forms the world of *The Book Collector*. All over the world, its subscribers hasten to open each new issue, eager to see its handsome cover (a new colour each time) and its pages, still set from metal type, and new illustrations. As long as books survive (and there is no sign that they are about to disappear in a brave new electronic world), there is every chance that *The Book Collector* will continue to delight new generations of

book collectors, librarians, booksellers, and all those who simply love books.

If you want to know more, do consult our website, < www.thebookcollector.co.uk >, where, among other useful information, you will find a complete cumulative index of the contents of *The Book Collector*, regularly updated. Alternatively, please contact The Book Collector, 20 Maple Grove London NW9 8QY, UK tel/fax 0044 20 8200 5004, or e-mail info@thebookcollector.co.uk.

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PRIZES

Justin Winsor Prize

The Justin Winsor Prize is presented by the Library History Round Table of the American Library Association each year to recognize the best essay written in English on library history, including the history of libraries, librarianship, and book culture.

The award honors Justin Winsor, distinguished nineteenth-century librarian, historian, and bibliographer. The winning essayist will receive a US\$500 prize and an invitation to submit the winning paper for consideration by the journal *Libraries & Historical Record* (formerly *Libraries & Culture*).

The Winsor Prize Committee, a subcommittee of the Research Committee of the Library History Round Table, serves as jury for the award. The winner of the award will be announced in a press release on or about 25 May of the award year.

The Justin Winsor Prize will be presented at the Library History Round Table awards ceremony during the annual conference of the American Library Association.

Eligibility and criteria.

Manuscripts submitted should not have been previously published, submitted for publication, or under consideration for publication or for another award. Entries should embody original historical research on a significant topic in library history, based on primary source materials whenever possible, and written in a superior style. If a suitable candidate is not found, the award will not be presented in that year. Essays should be organized in a form similar to that of articles

published in *Libraries & Culture*, with footnotes, spelling, and punctuation conforming to the latest edition of the Chicago Manual of Style. Papers should not exceed 35 double-spaced pages (plus footnotes and bibliography).

Submission process

Three copies of the manuscript should be submitted. The name and other information identifying the author should appear only on a separate cover letter. Fax and e-mail submissions are not acceptable. Applications must be received by **15 March 2006**. Send manuscripts to:

Denise Davis
American Library Association
Library History Round Table
50 E. Huron Street
Chicago, IL 60611 USA

Robert A. Colby Prize

The Research Society for Victorian Periodicals [RSVP] announces that Professor Vineta Colby has generously endowed a prize in honor of Robert A. Colby to be awarded annually for the work which has most significantly advanced the study of the nineteenth-century British periodical press. The Robert A. Colby Prize will be awarded at the annual RSVP meeting. It will include, in addition to a monetary award, travel and lodging expenses for attendance at the RSVP conference.

The inaugural prize will be for a work published in 2005 and will be awarded at the RSVP conference at the Graduate Center, CUNY, New York City, on 15-16 September 2006.

An award committee has been appointed and will be responsible for recommending books to be considered and securing copies from the publishers. Anyone who wishes to nominate a book or call the committee's attention to a print or electronic work published in 2005 may contact the chair of the prize committee, Professor Sally Mitchell, at < sm@temple.edu >.

BOOK REVIEWS

Phil Baines. *Penguin by Design: A Cover Story 1935-2005*. London: Allen Lane, Penguin Books, 2005. 256p., ill. ISBN 0713998393. £15.

Here are some 600 front cover designs made for Penguin Books over the past 70 years, offering both a visual panorama of a great publishing imprint and a close study of advances — and occasional setbacks — in its corporate idiom at the hands of a succession of outstanding designers. This plethora of covers is intelligently grouped into one of three sizings; to fit one, four, or nine images respectively to the page. These full-colour illustrations are handsomely printed and the squarish, thread-sewn paperback allows a generous fore-edge margin for captions and notes. It is hard to find fault with the typography except for a small amount of text printed in ‘Penguin orange’ with sad consequences for legibility. Within this format the successive phases of cover development are analysed and presented in five chronological chapters. Changes in art editorship and freelance sources are considered in relation to the wider issues of internal politics and growing competition from rival publishers. The evolution of cover grids and logo placement, and the initiatives called for by each new subject category, are lucidly shown and explained.

In the interests of a clear storyline for this monograph, and of a display on the same theme held at the Victoria and Albert Museum, a decision was taken to hold over the visual history of Puffin (the children’s book division) until its own later anniversary, and this may be seen by some as a present loss. Similarly, the decision to concentrate on covers leaves scant space to discuss and, none at all to show, examples of Penguin’s signal contribution to text design, production, and the books themselves as physical entities. This is to be regretted the more since Penguin’s master typographers, Jan Tschichold and Hans Schmoller, were opposed to divorce between text and cover design.

But Phil Baines should not be criticized for what he has expressly chosen to exclude or play down, for his book as we have it vindicates the value of the designer’s approach to publishing history. This emergent method — which traces the making and reception

of the visual personality of individual titles or series — proves a triumph when applied to an institution like Penguin. What is rarely absent from Penguin’s policy is a conviction that each cover should ‘speak’ for the individual title as well as for its series context. Because of the honesty of this endeavour, the best of these covers still communicate clearly and freshly decades later, and the books are remembered as part of the cultural odyssey of countless readers.

It is unsurprising that this book sheds little fresh light on the enigma that was Allen Lane. On the evidence, Lane was always in the driving seat and has to be accounted one of the most enlightened design directors and patrons of his time. Everything bears his imprimatur, from the first and lasting Penguin logo to the Harmondsworth headquarters building, from the earliest sixpenny paperbacks to the magisterial Pelican History of Art — and yet all personal biographies of this remote figure leave our curiosity in large measure unsatisfied. The latest of these, Jeremy Lewis’s *Penguin Special: The Life and Times of Allen Lane* (2005) is no exception, but his study may be read in conjunction with *Penguin by Design* to advantage, for Lewis also writes about design issues in an informed way and shows how they fit into a wider pattern of publishing.

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David A. Brewer. *The Afterlife of Character, 1726-1825*. Philadelphia: Pennsylvania University Press, 2005. x, 262p. ISBN 0812238648. US\$59.95.

Rare among academic books, this is the type of work that you actually tell your friends and colleagues to read. Brewer’s inspired methodology is to address what he terms ‘imaginative expansion,’ the range of readers’ practices of continuing, in some form or other, socially popular works of the eighteenth century. *The Afterlife of Character* is the latest contribution to revive the study of ‘character’ in eighteenth-century literature, exemplified in the recent work of Catherine Gallagher, Deidre Lynch and Lisa Freeman. At the same time, Brewer’s work addresses a host of book historical issues surrounding reading practices, the status of intellectual property, the function of the author, and the fluid boundaries of the liter-

ary ‘work.’ It vividly immerses us in the teeming highs and lows of eighteenth-century print culture.

Brewer’s study offers a range of examples that both classify forms of imaginative expansion and also argue for a historical trajectory. Beginning with the numerous continuations of Swift’s Gulliver, he illustrates the way eighteenth-century readers thought about literary property not as something proprietary, but as a kind of intellectual commons. Far more than the author, it was character — and character’s iterability — that organized readers’ identification with their texts. Through discussions of the Tatler anecdote about Inkle and Yarico (a story of a European selling his oriental lover into slavery), which would become a veritable ‘folk epic’ (56), and the long afterlife of Sir John Falstaff, Brewer also illustrates how the theater and the performativity of theatrical property became key principles for organizing readers’ responses to eighteenth-century texts.

If Gulliver, Falstaff, Inkle and Yarico embodied a highpoint of trafficking in character, then Brewer’s concluding three examples are meant to illustrate the gradual closing off of character’s access to readers’ writerly expansions. In *Pamela*, we see how Richardson deftly invokes the fiction of the fictional archive at the same time that he increasingly argues for his proprietary access to this surplus of material. In Brewer’s words, the commons turns to the coterie. It was Sterne’s *Tristram Shandy*, however, that marks a true turning point for Brewer. Sterne’s construction of a club of true feelers stands in marked contrast with Shandy’s bibliographic gags that are designed to emphasize the proprietary — and not the shareable — nature of the individual book. By the time of Walter Scott, Brewer argues, the author had assumed a parental relationship to his own characters, wholly extracting them from the reader’s control. The Author as owner was born.

Like other histories of reading, Brewer does an exemplary job of showing us the surprising — and downright odd — range of responses readers could bring to a text. But, as in other histories of reading, in having the reader mediate our understanding of a text, we still must read the reader. One wants more close reading of these reader’s expansions, more on how they contributed to, and changed, eighteenth-century literary life. Finally, in choosing to write not just a classifi-

cation of practices, but also a historical narrative (from the commons to the proprietary), Brewer has arguably overemphasized the political and underemphasized the juridical in shaping readers' responses and authors' self-constructions. He wants to suggest that it was the relative peace and political stability of the eighteenth century that encouraged such expansionist enterprises, and yet his timeline almost perfectly maps onto the history of copyright. Why should we not simply ascribe this changing configuration of reader and author to changes in the legal conceptions surrounding intellectual property? Such questions notwithstanding, *The Afterlife of Character* offers a wonderful contribution not just to the fields of reading history and the history of character, but also to the larger portrait of the derivative nature of eighteenth-century culture.

Andrew Piper
McGill University



Geoffrey Cantor, Gowan Dawson, Graeme Gooday, Richard Noakes, Sally Shuttleworth and Jonathan R. Topham. *Science in the Nineteenth-Century Periodical: Reading the Magazine of Nature*. Cambridge: Cambridge University Press, 2004. 329p. ill. ISBN 0521836379. £45/US\$75

In 1827, the cheap miscellany the *Mirror of Literature* promised both 'fact and fancy' (Topham, 65). Over thirty years later, Thackeray's *Cornhill Magazine* strove to provide 'facts as well as fiction.' *Science in the Nineteenth-Century Periodical* reveals, however, fact, fiction and fancy were often blurred in the hybrid writings that constituted popular periodical science. As Graeme Gooday demonstrates, late Victorian articles on electricity were also shaped by utopian, socialist, and Christian tenets, and participated in the 'futurist' discourse of scientific romance.

This illuminating, collaboratively-authored, volume shows that nineteenth century science and literature could be mutually transformative. While such an approach has become increasingly familiar in the wake of Gillian Beer's *Darwin's Plots*, *Science in the Nineteenth-Century Periodical* also offers something different: an analysis of the role of publishing context in the shaping of science, and of science in the construction of periodical identities. Challenging conceptions of the

periodical as, in Richard Noakes's words, 'a passive mediator, rather than an active medium of science' (93), the book seeks to consider the contested emergence of scientific writing within a diverse range of popular periodicals and amongst a broad spectrum of readerships.

Ranging across the nineteenth century, from the rise of the cheap miscellany to the triumph of the New Journalism, the book presents six periodical case-studies. Its authors view scientific contributions as part of a wider periodical text, shaped by the formal constraints and ideological complexities of each title. This generic and chronological focus is complemented by three thematic essays that track scientific debates across periodicals, including a fascinating article on 'baby-science' by Sally Shuttleworth. The qualitative approach opens up unexpected areas of analysis, and, while widely discussed periodicals such as *Punch* are represented, the book also makes some unpredictable selections. *Macmillan's Magazine*, publisher of articles by Huxley as well as Kingsley's *The Water Babies*, might seem the obvious choice for a shilling monthly. Gowan Dawson instead offers a useful reappraisal of the *Cornhill Magazine*, revealing that a periodical widely assumed to avoid scientific, as well as political controversy, slipped in references to Darwinism where we might least expect to find them: in fiction and comic fantasy.

It is intriguing to discover that Darwin was shaped by reading mainstream periodicals: his family bought the *Penny* and *Saturday Magazines*, and he took note of scientific discussions in the *Cornhill* and *Punch*. Recovering anonymous readers, of course, is a far more difficult process, and *Science in the Nineteenth-Century Periodical* faces a difficulty familiar to all periodical scholarship. Substantial discussion of implied audiences can displace the problem of real readers, whose class, gender and interpretative strategies are always more difficult to pin down. While this issue is acknowledged here through some engagement with correspondence columns, it would have been helpful to see some of these pages reproduced, or these discussions of textually mediated readers given a little more space.

Perhaps inevitably, some readers will regret the absence of particular periodical genres: the lack of explicit focus on periodicals aimed at female readers, for example, or on penny or radical periodicals from

the Victorian period. However, the book openly acknowledges that it merely begins 'the process of sketching out the terrain' (34) and *Science in the Nineteenth-Century Periodical* should be seen as part of the much larger project directed by Sally Shuttleworth and Geoffrey Cantor, which has already produced the invaluable searchable online SciPer Index (<http://www.sciper.org>), as well as the two edited essay collections *Culture and Science in the Nineteenth-Century Media* (reviewed SHARP News 13.3) and *Science Serialised*. Overall, *Science in the Nineteenth-Century Periodical* should be commended as a genuinely interdisciplinary book that will enrich the knowledge of scholars of periodical and publishing history as well as historians of science.

Caroline Sumpter
Queens' University, Belfast



Russell and Corinne Earnest, *Flying Leaves and One-Sheets: Pennsylvania German Broad-sides, Fraktur and Their Printers*. Newcastle, Del: Oak Knoll Press, 2005. 352p. ISBN 1584561459 US\$95

This handsomely-produced and well-illustrated sampling of German-American broadsides, broad-sheets, and fraktur is an illuminating and fresh introduction to the broad areas of study and collecting.

For more than a hundred years collectors and scholars have appreciated the charms and attractions of German-American (mostly Pennsylvanian) fraktur. Specimens of hand drawn and illuminated birth and baptism certificates (Geburts und Taufschein) and writing samples (Vorschrift) are among the most treasured and beautiful of early American folk art.

Henry C. Mercer's *The Survival of the Medieval Art of Illuminative Writing Among the Pennsylvania Germans* (1897) stimulated the first wave of fraktur discovery. Henry S. Borneman's *Pennsylvania German Illuminated Manuscripts, a Classification of Fraktur-Schriften and an Inquiry into Their History and Art* (1937) sent collectors scavaging through the Pennsylvania 'Dutch' land and gave new emphasis to library collections. Donald A. Shelley, in *The Fraktur-Writings or Illuminated Manuscripts of the Pennsylvania Germans* (1961), examined European antecedents and showed how fraktur stems from a medieval manu-

.../7
script tradition 'transplanted, adapted and rejuvenated' in America. His art-historical approach was the first to seriously include printed and partially printed forms. By the time *The Pennsylvania German Fraktur of the Free Library of Philadelphia* (1976) was catalogued by Frederick S. Weiser & Howell J. Heaney, it became clear that regional printers and their clientele were important factors when considering the scope of fraktur function and production.

The tools to begin this particular phase of the study were greatly sharpened and expanded with the publication, in six volumes, of Dr. Klaus Stopp's *The Printed Birth and Baptismal Certificates of the German Americans* (1997-2001). Prepared with the help of the authors of *Flying Leaves*, Stopp's work provided a comprehensive technical and typographic analysis of more than 1,300 printed variants of fraktur birth and baptismal certificates. Dr. Stopp's influence is obvious in *Flying Leaves*.

Russ and Corinne Earnest have a distinguished history of scholarship and publication in the genealogical and fraktur fields. In recent years they became especially aware of the vast (and mostly ephemeral) production of the German-American press beyond pamphlets and bound books. Printing in both German fraktur (black letter) and English, these intrepid early printers produced tens of thousands of documents and other ephemera. Fragile from the day they were made, and generally neglected after a short passage of time, many thousands have been lost forever. This clearly presented sampling of 130 broadsides, broadsheets, and one-sheets, most from private collections, is arranged within major themes and ordered by approximate dates of printing. Each piece has a full page illustration, many in color.

Just a brief glimpse at the thematic organization alone will convince many SHARPIsts that there is much here worthy of further study. Perhaps this book will inspire a wide variety of research, including (eventually) an illustrated bibliographic catalogue raisonné, of all known German-American broadsides.

Ronald Lieberman
*The Family Album, ABAA,
Kinzers, Pennsylvania*

Richard Garnett. *Rupert Hart-Davis Limited: A Brief History with a Checklist of Publications*. London and New Castle: British Library and Oak Knoll Press, 2004. 96p ill. ISBN 0712348921 (UK) 1584561467 (USA). £12.95/US\$24.95.

During its seventeen years of publishing, Rupert Hart-Davis Limited produced a wide-ranging list of 637 books. Richard Garnett's volume stresses the publisher's eclecticism, aptly illustrated by a reproduction of Osbert Lancaster's cartoon of the Soho Square premises: a series of authors troop towards the publisher, clutching under their arms manuscripts labelled Memoirs, Novel, Economics, Travel, Drama and Biography. Garnett was himself an employee and shareholder in the firm, and it was his father David Garnett who initially suggested the joint venture to Hart-Davis. As such, the brief history, originally published in *The Book Collector*, has the charm, and occasional failings, of an insider account.

From its first publications in 1947, Rupert Hart-Davis Limited published scholarly, and now standard, editions of works by, among others, Henry James, Robert Louis Stevenson and Oscar Wilde, the books upon which the reputation of the company rested. And yet the list was much broader, as Garnett is at pains to point out. It included the Mariners Library (tales of high seas adventures), the Countryman Library (a series of manuals for the smallholder), and the bestselling memoir *Elephant Bill*. This diversity, in Garnett's analysis, reflected the differing tastes of its two founders, and, loyal to his father and his own work editing many of the books that Hart-Davis apparently did not touch, Garnett is eager to emphasise the financial and literary importance of such titles to the publisher.

Garnett's history undoubtedly has a mission to highlight the contribution of others to Hart-Davis's eponymous company. While fully acknowledging Hart-Davis's personal and professional acuity and energy, Garnett also emphasises that though he "did an enormous amount of work, he did not do everything" (31). Indeed, Garnett doubts that Hart-Davis read many of the company's books, including those of the money-spinning Gerald Durrell. This is in direct contrast to Hart-Davis's assertion in his memoir *Halfway to Heaven* (1998) that in one period during the 1950s 'we published over a hundred and twenty-four books, all of which I

had to read, and often edit, punctuate and even rewrite' (48). Depicting the company as a collective enterprise is the aim of Garnett's volume, and he does go some way towards deconstructing the cult of individualism within publishing. Nonetheless, his account also demonstrates the importance of personal connections in the running of the company, both in terms of acquisitions and keeping the company financially solvent.

Financial failure was to be the downfall of Rupert Hart-Davis Limited. Established in the period of post-WW2 austerity, the company began its life contending with a meagre paper ration and struggling to print enough copies to make bestsellers. The company's desire not to let production standards fall meant, as Hart-Davis claimed (but Garnett is unable to substantiate due to archival gaps), that "there was only one year when his firm did not lose money" (43). David Garnett eventually squabbled over money with Hart-Davis, but his son remained with the company until its eventual takeover, first by Heinemann, then Harcourt Brace and eventually, Granada.

This is a slim volume, but one which offers a different perspective on the company to that delivered by Hart-Davis's memoir. It also provides a comprehensive bibliography, which lingers on production details, but unfortunately – other than versions of the company's fox colophon – does not illustrate them. Nonetheless, it is a useful addition to the history of post-war British publishing and, in providing an alternative view of one company, goes some way towards providing a more rounded picture of literary production.

Claire Squires
Oxford Brookes University

Samuel Johnson. *A Dictionary of the English Language: London, 1755*. Oakland: Octavo Editions, 2005. DVD or CD-ROM. ISBN 1591100690. US\$50

This last year's 250th anniversary of the publication of Johnson's *Dictionary of the English Language* has been marked by the appearance of several *Dictionary*-related publications, including an affordable new digital facsimile of the first edition folio *Dictionary* produced by Octavo Editions.

The Octavo edition features a copy of the 1755 *Dictionary* rendered complete from cover to cover, its pages presented uncropped and in full colour. The 1000+ images are contained in 2 CD-ROMs or a single DVD and can be viewed in Acrobat Reader 5.0 (and above) on the Mac, Windows or UNIX platforms. The images are displayed as facing pages in normal view and can be magnified up to 200% in the CD-ROM format or 300% on the DVD. The image quality is superb such that the chain lines in the paper are visible. Unlike other Octavo editions, which apparently feature texts that can be fully searched, only the headwords are searchable in the *Dictionary*; using the search function in Acrobat Reader 6.0 and above, users can locate specific words and read the definitions in the text, but the definitions themselves, the illustrative quotations and the *Dictionary*'s prefatory material cannot be searched.

In addition to the images from the *Dictionary*, the Octavo edition also includes three contextual essays and a digital facsimile of Johnson's 34-page *Plan of a Dictionary of the English Language* (1747). The general introduction by Eric Korn, while entertaining, is misleading in its suggestion that Johnson drew his examples from a 'startlingly powerful database in his head,' rather than clarifying how he carefully collected his c.110,000 illustrative quotations from hundreds of books. Ian Jackson's essays, one on the *Dictionary*'s paired letters (I/J and U/V) and another on the history and context of Johnson's *Plan of a Dictionary*, are well-researched and informative. The inclusion of information on the binding, collation and provenance of this particular copy of the first edition — which belonged to Richard Warren, Johnson's physician — evidences an attention to bibliographical detail that is exceptional among electronic editions.

For those who already own the CD-ROM version of the *Dictionary* edited by Anne McDermott (CUP, 1996), the Octavo edition's very limited searching capability compares poorly to its fully-searchable predecessor; furthermore, the Octavo edition contains only the first edition of the *Dictionary*, rather than both the first and 1773 fourth editions, which can be compared simultaneously on the screen on the Cambridge CD-ROM. Indeed, from a scholarly perspective, it might have been wished that Octavo had instead chosen to reproduce the fourth edition, which reflects Johnson's most extensive

revision of his work, but the first edition alone is sufficient for users primarily interested in having ready and affordable access to Johnson's *Dictionary*. The inclusion in the Octavo edition of the *Plan* and the *Dictionary*'s prefatory material, however, and the much superior quality of the digital facsimiles are an improvement over the Cambridge edition. Octavo Editions also offers a US\$1,750 'Facsimile Research Edition' of the *Dictionary* consisting of higher resolution .jpeg files, but I can see no advantage relative to the price, particularly as the image quality of the .pdfs is already excellent. As a tool for research the Cambridge edition is to be preferred, but for viewing and printing good quality images from the *Dictionary* and as a visual teaching aid, this reasonably-priced Octavo edition can be recommended.

Catherine Dille
London



John A. Lane, *Early Type Specimens in the Plantin-Moretus Museum*, with a preface by Hendrik D. L. Vervliet. New Castle, DE & London: Oak Knoll Press & The British Library, 2004. 352p. ill. ISBN 1584561394 (US); 0712348816 (UK) US\$95/£60

This meticulously researched book is a genuine compendium of information for those who investigate the data behind the familiar surface of printed books. *Early Type Specimens* deals specifically with those books printed in the Low Countries and France from the sixteenth century. As H.D.L. Vervliet explains in the compact preface, since the advent of printing, typeface specimens have been considered ephemera, even trivia, and therefore were seldom collected by librarians or bibliophiles. Nevertheless they contain indispensable information indicating estimated places of origin and dates of specific typefaces as well as other typographical elements.

The specimens described in this book come from the library of the Plantin-Moretus Museum — the historical printing office and publishing house of the dynasty of Christopher Plantin (1520–1589), who founded his publishing and printing house 'The Golden Compasses' in Antwerp in 1555. One of Plantin's highest achievements was the famous *Biblia Polyglotta* (printed in five

languages between 1568–1573). In 1876 the printing house and all its contents were given by the family to the city of Antwerp. Since then, both the living quarters and the printing offices have been open to the public — the only museum of its kind worldwide. The museum's holdings constitute the world's richest collections of typeface specimens and contain many unique samples. They include typefaces cut by Garamont, Granjon, Van den Keere, Briot, Van Dyck, Kis, Fournier, Rosart, Gillé, Didot and many other masters from the fifteenth to the nineteenth century. For the unacquainted reader these names open up a convenient path to information usually only found in the dry technical literature on the history of typography.

This first detailed catalogue of the Museum's specimens reports the styles and sizes of the typefaces shown in the book, describes the paper structures and stocks, notes relations with other specimens in the collection and elsewhere, and provides references to literature on many of the individual typefaces. Prefatory notes on the founders and printers who issued the specimens include chronologies of the foundries and information on the origins of their materials, sometimes supplemented with information about the history of the firms and the genealogy of the founders. Nearly all of the nineteen specimens, illustrated in their original size, appear here for the first time. Extensive indexes make this book a powerful reference tool for typeface specimen enthusiasts, serious bibliographers and printing historians. Further, it contains fifteen illustrations and four facsimile specimen sheets folded and inserted into the inside back cover, whose printing is, regrettably, of rather poor quality. The bright and clear visual makeup of the large format book, however, does enhance the overall impression.

One minor criticism: browsing the catalogues of some larger libraries one notices that titles from such distant fields as biology, chemistry and astronomy also begin with the same words, that is, 'Early Type Specimens' — would it not have been wiser to replace 'Type' with its older relative 'Typeface,' a less ambiguous term? Nonetheless, all in all this volume is surely a 'must-have' for anyone interested in historical typography.

Ittai Joseph Tamari
Ludwig-Maximilians-University of Munich

Samantha Matthews. *Poetical Remains: Poets' Graves, Bodies and Books in the Nineteenth Century*. Oxford: Oxford University Press, 2004. x, 310p. ill. ISBN 019925463X. £50.

Poetical remains are complex things. In an established tradition of posthumous publication, they mark the passing of a literary life. Such works, which claim a completeness or closure that has been challenged by Foucault's 'What is an Author?' among other critical works, are invariably problematic. What, a reader might ask, do such memorials achieve? They commemorate a literary presence, admittedly, but they do not always supplement that which is already in the public domain. At times they may well, by a process of editing and selection, distort and restrict that heritage, overwriting the influence of earlier, and apparently more ephemeral, texts. This debate, certainly, informs Matthews' lively and wide-ranging study of Romantic and Romantic-influenced poets active from the late-eighteenth century to the last quarter of the nineteenth.

Poetical Remains, however, is a work that pays unusual and laudable attention not merely to these printed remnants but also to the potential textuality of the body – viewed, disposed of and written about – and to the graves and memorials which also testify to a presence physically beyond the world of the reader, but seemingly communicating after death as text, as image or as reputation. Corpse and corpus have their role to play in this cultural process of memory and imaging, and the society of dead poets visualised by Matthews is distinguished by some suitably Victorian deathbeds (Tennyson's demise is particularly noteworthy), by the conflict of elegiac verse with memorial sculpture (Mary Tighe, embodied within Felicia Hemans's 'The Grave of a Poetess'), by interments in pastoral sublimity (Wordsworth in Grasmere), ecclesiastical pomp (Browning and Tennyson at Westminster Abbey) or in exile (Browning, again, with, at various times Keats, Shelley and Byron), and finally by some rather spectacular exhumations. These last embrace not merely the obvious, though sensitively handled, interference with the body of Elizabeth Siddal and its viscid intimacy to Rossetti's resurrected verse, but also the compelling narrative of how European bureaucracy affected the remains of more than one dead British poet in exile. Add to this the removal of Shelley's heart from his cre-

mated remains, the repeated exhumation of Burns's bones and the subjection of his skull to a phrenological examination, and Keats's own imaging of himself as a book, whose second edition might only be made 'in sheets – and cold press,' and it will be apparent that *Poetical Remains* makes for a compulsive (if at times uneasily visceral) read.

This is not, however, a flippant or populist book. Its scholarship is of the highest standard and though singular analysis of conventional published poetic texts form but a comparatively small part of the work's project, an equally detailed reading of those other monuments of death – from the body itself, to the elegiac inscription on the tomb and the sometimes involuntary gathering of literary lions in Poets' Corner – distinguishes its consistent and coherent narrative. The achievement of *Poetical Remains* is to reveal the close interaction of these manifold forms of memorialisation and commemoration. From a consciousness of impending dissolution, to the witnessed or imagined deathbed, to interment, through exhumation and re-interment, to commemoration on headstone, in statuary, by published illustration or reissued (and allegedly definitive) *oeuvre*, tastefully embellished with a portrait of the poet, or of the poet's last resting place, the deceased is caught up in a shroud-like tissue of ritual, replication and reputation. Matthews, admirably, shows us the shroud, but permits us a tantalising glimpse beneath its distorting surface.

William Hughes
Bath Spa University



Lisa Pon. *Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print*. New Haven and London: Yale University Press, 2004. viii, 216p. ill. ISBN 0300096801. US\$55/£40

Many scholars – including specialists in the history of authorship, reading, and publishing – think and write of 'the history of printing' primarily in terms of the history of *book* printing. Lisa Pon's lavishly illustrated study serves as a reminder that the field also encompasses the printing of *prints*, many of which include texts and all of which invite readings of their iconography. While reviewing the complex question of how artists shared images in different media, Pon offers frequent insights into early sixteenth-century Italian notions of "the artist as au-

thor of his images" (11), how a signature can appear and what it might mean. How *did* artist and engraver collaborate? Who *is* the author of an engraved image? Is it the *artist* who first sketched or painted or sculpted the figure, or is it the *craftsman* who transferred the image to copper plate?

In five provocative chapters – 'Framing Marcantonio Raimondi's Prints,' 'Aldus Manutius's Venice,' 'Raphael's Signature,' 'Raphael's Graphic Intelligence,' and 'Vasari's Marcantonio' – Pon highlights several cruxes relating to the authorship of Italian Renaissance prints. Marcantonio, heralded as "the most outstanding printmaker of the early Cinquecento" (15), receives, along with printmaking, special attention. (The final chapter addresses Vasari's unique, but biased, biography of this engraver.) Copying techniques, such as *spolvero* (pinpricked designs pounced with charcoal dust to produce copies on an underlying sheet) and *calco* (stylus tracing), are explained and illustrated, all within the rich context of the Renaissance obsession with the role of *imitatio* in creating new works of literature or art.

The chapter on the Venice of Aldus should prove of particular interest to traditional scholars of the history of printing. It outlines, for example, the differences between a Renaissance privilege – "a favor, bestowed by a governmental authority on any individual it felt to be worthy of distinction ... often neither the author of a text nor the inventor of an image" (32) – and modern notions of copyright. It discusses the variety of Italian terms used for a publisher, who might present himself as a *stampatore* (printer), a *mercante di disegni* (print dealer), or even a *libraio* (bookseller) (48-52). Sometimes the publisher was indicated "by having an individual's name preceded by any of a number of prepositions – *per*, *ad instantia de* – in the colophon, or even only by the presence of his device in the book" (49). Such fluidity presumably parallels the changing nature of the Renaissance publisher in Italy and also accounts "for the relative neglect of the publisher in the scholarly literature" (49).

Pon masterfully details why modern notions of plagiarism simply do not apply to Italian Renaissance art. For example, "Marcantonio's engravings copying Dürer's woodcuts," including the latter's celebrated monogram, "was not so much a plagiarist's blunder, but ... was a publisher's acknowl-

edgment of a model that was in any case not protected against copying in Venice" (62). Similarly, we are cautioned that the meaning of Latin terms well-known to today's print collectors — such as *invenit*, *sculpsit*, and *excudit* — did not enjoy standardized meanings until the seventeenth century. By way of contrast, "in the sixteenth century, many different terms and formulae were used, and the form and meaning of each signature was not always fully fixed, but could change from print to print" (77).

As the initial word in the subtitle of this handsomely printed volume suggests, the author adduces various notions of 'copying' and in the process historicizes and problematizes the Renaissance concept of imitation in new and stimulating ways. Furthermore, digitally enhanced and superimposed images clearly document the range and types of copying that transpired. The volume also benefits from extensive and erudite notes which, like the book itself, are a pleasure to read.

Madison U. Sowell
Brigham Young University



John Paul Russo, *The Future Without a Past: The Humanities in a Technological Society*. Columbia and London: University of Missouri Press, 2005. x, 313p. ISBN 0826215866. US\$39.95.

From the opening pages of his new book, John Paul Russo establishes the 'technological world' as his primary concern. For him, technology is not this or that machine, or machine type, but 'the entire organized and interdependent ensemble dictating the technicization of everyday life, from politics, economics, and bureaucratic administration to the media, advertising, fast food, transportation, and tourism.' As an educator, he observes firsthand the impact of technological change on students born since the 1980s. According to him, the 'greater 1980s' marked the start of our 'technological age' with its 'astonishing advances in communications technologies' and the insinuation of the personal computer into everyday life since then. Technology's increasing penetration into modern life results in a dehumanizing 'technical mentality' that threatens to transform mankind into a combination of human and machine — a cyborg.

Russo defines humanism as a complex of 'the autonomy of the individual, the library of world culture and the arts, and an effort to translate the import of our studies into the moral world through teaching and other civic actions.' In our postmodern society, humanism is challenged by what he calls 'the great forgetting.' Russo worries that the past is quickly disappearing 'without a struggle.' He analyses several 'signs of the times' in the American context: the steady, deep decline of the humanities in universities since the 1960s, of literacy (especially literary reading and writing skills), of foreign language study, and of the arts of memory. He laments the blurring of the distinction between high and low culture, and condemns the attraction of students to an eternal present and of scholars to contemporary cultural criticism. He observes that literary reading and writing skills are falling for students educated in an online environment, while visual argument and technical writing skills are rising.

Russo thinks that it is futile to resist the pernicious impact of technology, and humanists must instead resign themselves to a lonely quest for spiritually regenerating ways to face the desolation surrounding them. This restrictive range of choices aligns Russo more with hard determinists, who regard technology as a substantive force permeating every aspect of our lives, than with the 'soft approach to technological determinism' that assumes a higher level of choice and resistance in the face of the advances of technological change.

Russo presents his arguments with considerable scholarly range — including many useful footnotes and quotations — and depth of conviction. However, the genesis of that conviction is not revealed. While Russo is unremitting in his condemnation, he does little to show why technology is in itself destructive of the humanities. An undercurrent of a religious or spiritual bias throughout Russo's criticism of contemporary culture surfaces more explicitly in a chapter on the fiction of Don DeLillo, an American of Italian descent. Russo's treatment is an application of his critique of technology in an analysis of DeLillo's fictional world.

Diana Kichuk
University of Saskatchewan Library

EDITORS' REPLY

We were gratified by Gillian Wright's enthusiastic review of Paula McDowell's edition, *Elinor James*, in *The Early Modern Englishwoman*, the facsimile series we co-edit for Ashgate Press. We concur that "McDowell's labours ... are remarkable and impressive" and that they make James's "substantial written output visible to a contemporary scholarly readership for the first time" (*SHARP News* 14.4, 12). Some additional 'behind-the-scenes' production information might be of interest to SHARPists. Because *Elinor James* contains over 100 short texts (more than 90 of which are by James), we varied the series format slightly. As with all *EMEW* volumes, a textual note is provided immediately before each reproduced text containing what your reviewer correctly identifies as "essential textual information such as library shelfmarks, measurements and ESTC numbers" as well as lists of blotted or otherwise illegible words. It does not presume to provide the sort of emendation provided in, for example, critical editions. The change from series format in *Elinor James* that our headnote referred to and that your reviewer mentioned was the elimination of what we normally refer to as an *STC* / Wing block at the beginning of the references section. That is because it was clear to us that a list of over 100 numbers would convey nothing to readers, even combined with short titles, since James's titles are almost identical to one another in many cases. For clarity's sake, we also had modern-font page numbers printed at the foot of the pages of text, corresponding to the table of contents. And to avoid tedium and to develop context, we also allowed the introductory note to the volume to take the form of a discussion of the texts as a group, with their titles highlighted in bold, rather than a *seriatim* discussion. We have done the same in several other volumes, such as Randall Martin's recently released *Women and Murder* containing over 40 texts. As the reviewer notes, facsimile volumes, like those in *EMEW*, provide "something of the form and import" of the originals. Those not familiar with the series might be interested in learning that *EMEW* volumes also reproduce significant variants of the texts, usually in appendices.

Betty S. Travitsky & Anne Lake Prescott
Ashgate Press

BOOK REVIEWS EDITOR

Are you keen to contribute to the reviewing activities of *SHARP News*? Our fearless and faithful Ian Gadd's term expires in March 2006, so we need a book reviews editor to cover Europe and the world *sans* the Americas. For further information, please contact <editor@sharpweb.org>. If there is enough interest, we may add a dedicated Asia/Pacific reviews editor to the mix.

EXHIBITION REVIEWS

The Art of Medicine in Ancient Egypt

*The Metropolitan Museum of Art,
New York, NY*

13 September 2005 - 15 January 2006

Catalog: James P. Allen. *The Art of Medicine in Ancient Egypt*. With an essay by David T. Mininberg, M.D. New York: The Metropolitan Museum of Art; New Haven and London: Yale University Press, 2005. 116p. ISBN 0300107285 US\$19.95

'The Art of Medicine in Ancient Egypt' brings together a group of items from the museum's permanent collections all of which have to do with the practice of medicine. The centerpiece of the exhibit is the one item on loan, the Edwin Smith Papyrus from the Malloch Rare Book Room of the New York Academy of Medicine, publicly displayed in its entirety for the first time with a new translation by James P. Allen, Curator of the Department of Egyptian Art.

The exhibit is divided into four parts: prevention, birth and infancy, injuries and treatment, and physicians. The world of the ancient Egyptians was a treacherous one. The waters of the Nile River provided arable land, but they also provided a home both for predatory animals and for disease-bearing flies and parasites. Workers laboring on construction projects sometimes suffered serious injuries, as did soldiers on the battlefield. Pregnancy and childbirth were risky both for mothers and babies. While the Egyptians appealed to the gods to safeguard them from many of these hazards, they also developed a sophisticated arsenal

of treatments based on practical experience and observation.

One of the charms of this exhibit is that it contains many items that were meant to be used as part of the rhythms of daily life: kohl pots and tubes for the application of eye paints used to repel the parasites that cause river blindness; various libation vessels; a baby's feeding cup; containers for breast milk; and jars for the storage of pomegranate juice, effective as an astringent, and a vermifuge. In addition, a number of amulets depict the god Bes, the protector of the home, and Ipi or Taweret, the hippopotamus goddess, who was the guardian of women.

Two of the most compelling pieces in the show are the Metternich stela, from the 4th century B.C., and the older Edwin Smith Papyrus, which dates from about 1600 B.C. but was copied from a text written about two or three hundred years earlier. These two objects demonstrate the wide range of Egyptian medical practice, encompassing both the belief in the power of magic spells and incantations and the application of practical medical treatment based on direct observation and evidence. The surface of the stela is covered with engravings of deities and numerous spells to combat poisoning by snake or scorpion bites, as well as the story of Isis and her baby son Horus. The Egyptians believed that water poured over the surface of the stela would absorb the power of the written incantations and take on the properties of an antidote.

In contrast, the forty-eight medical cases described in the Edwin Smith Papyrus contain detailed descriptions of injuries to the head and upper torso along with precise recommendations for the methods of treatment. First translated by James Breasted at the Oriental Institute of the University of Chicago in the 1920s, the text of the papyrus has been retranslated by James Allen. Visitors to the exhibit have the opportunity to read the new translation displayed directly above the papyrus, which was rehoused especially for the exhibit. When Edwin Smith purchased the papyrus in Luxor in 1862, it was a single scroll of twelve sheets glued together. It was then separated by Smith into its individual leaves. Over fifteen feet long, just over a foot high, and written in red and black ink, the papyrus comprises twenty-two columns of text, seventeen on the recto and the remaining five on the verso, with a blank sheet at the end.

A single scribe copied all of the text except for a small section at the end of the verso. While the earlier Breasted translation includes a transliteration of the papyrus from the hieratic script in which it is written to standard hieroglyphics, as well as elaborate commentaries on the text itself, Allen's translation is notable for its ability to convey subtleties in the meaning of a text that follows a very systematic pattern. Individual injuries and the symptoms displayed by the patient are recounted, followed by the prescribed treatment and, in some cases, by annotations meant to offer further clarification. Each of the leaves now resides in a rigid plexiglass enclosure of its own, creating a stable environment for each panel while maintaining the accessibility of both sides of the document for future study by scholars.

The catalog that accompanies the exhibition includes the full translations of the papyrus and the Metternich stela, as well as color photographs of all of the objects on display, making it a valuable resource for those who cannot visit the exhibition in person. Future visitors to the Metropolitan Museum will also benefit from an arrangement between the New York Academy of Medicine and the museum that will keep the Edwin Smith Papyrus on display at the Met for an additional year after the exhibit is over.

Arlene Shaner

The New York Academy of Medicine Library

Two Exhibitions of the Gutenberg Bible

The display of the Gutenberg Bible at the New York Public Library (NYPL) 25 March 2004 - 31 December 2006 complements the architectural argument of the building. An inscription in the entrance hall suggests that no less than 'the preservation and perpetuation of our free institutions' rests upon such edifices dedicated to 'the diffusion of education among the people.' Architecture often translates lofty goals into long climbs and while the grand staircases of our civic temples have always exacted an offering of exertion, the climb to the NYPL's third-floor is particularly demanding. At the top, facing off across another hall, two pairs of Works Progress Administration (WPA) murals recount the evolution of writing technology: Moses descends with the tablets and a me-

dieval scribe copies at his desk; Gutenberg demonstrates his press; and a New Yorker peruses a mechanically typeset newspaper. The passage from sacred elite to secular public then culminates with the visitor's passage between Moses and the monk, through an archway into the heart of the institution, the main reading room.

Through the end of 2006, visitors will have another choice at the top of the stairs; they may pass between the printer and the newspaper-reader into a large exhibition space that features the second volume of the NYPL's Gutenberg Bible, printed on paper with small illuminated initials, and rows of empty display cases. The Bible stands on axis with the entrance to the reading room, and the significance of this orientation keeps the mustiness of the bare cases at bay. This staging exemplifies the traditional presentation of Gutenberg's Bible as a symbol of the modern accessibility of books and as a defining step on our ascent to free civilization.

Gutenberg's Bible was not intended as a text for the masses, but that history does little to counter the mystique encouraged by the synecdoche of such an exhibition, where the Gutenberg Bible is offered up, alone and on a pedestal, to embody the virtues of the entire library. The case label reinforces this effect by recounting the 'folklore' of the book's 1847 arrival in New York. The customs officers were asked to doff their hats out of respect for the rare privilege of seeing this work – a work now available to the people along with the rest of James Lenox's library, one of the founding collections of the NYPL. With this story, the NYPL draws attention to the special American history of their copy, but not its material particularities.

Now that we have moved firmly into a whole new era in writing technology, this presentation of Gutenberg's work appears distinctly dated. This shift in perspective is made possible by online exhibitions like the one sponsored by the Harry Ransom Humanities Research Center at the University of Texas at Austin, www.hrc.utexas.edu/exhibitions/permanent/gutenberg/, to feature their copy of the Gutenberg Bible, one of twenty-one complete copies. In many ways, the Ransom online exhibition offers the standard material of book exhibitions, beginning with images of their Bible, and then offering supporting images from other sources along with explanatory text. But, the web site goes further to publish images of all of the openings in both volumes. A pull-down menu

makes it easy to skip to any book of the text, and then clicking to the sides of the image allows the viewer to page forward and back. The image resolution is not high enough to enable a clear reading of the text (at least for this reviewer), but it does give a sense of the rhythm of the layout; the pattern of rubrication; the presence of marginal glosses or residue from removed page markers; and the style and distribution of illumination, including the more lavish decoration of the first volume. This being cyberspace, the site also offers links to other sites with higher resolution images of two copies in the British Library, one vellum and one paper, as well as paper copies at the universities in Göttingen and Keio.

For the lay viewer, illustrated explanations of elements like the book's rubrication and its binding (dated 1600) introduce close examination and encourage consideration of the Ransom copy as a unique object. For the specialist, digitization of the Ransom copy adds another node to a new tool for comparing versions of the book. This technology opens Gutenberg's work as a book to be explored, rather than as an icon just to be admired. Thankfully, the Ransom site supplements, but does not replace, a public exhibition of both volumes in the lobby of the Center, so we do not have to choose between the charisma of the material copy and the detailed information of its virtual double.

Elizabeth Ross
University of Florida at Gainesville

CALLS FOR PAPERS

Education & the Culture of Print in Modern America: Authors, Publishers, Readers, & more since 1876

Location: Madison, Wisconsin
Date: 29-30 September 2006

This conference, sponsored by The Center for the History of Print Culture in Modern America, a joint project of The State Historical Society of Wisconsin and the University of Wisconsin-Madison, will address the role of print in education, educational practices, and educational institutions over the past 130 years. In addition to keynote speakers (to be announced), it will feature a series of scholarly papers and panels. Papers should illuminate the interaction between authors,

publishers, readers, and printed materials at any level of education public and private, formal and informal, from preschool to elementary, secondary, postsecondary, and adult since 1876. Studies dealing with the nexus between education and print culture in the experiences of racial, ethnic, and sexual minorities; women; immigrant groups; political groups; religious groups; disability groups; and groups differentiated by geographic region or socio-economic class are particularly welcome. Studies that compare the historical sociology of print in the lives of teachers and pupils, particularly those located at the periphery of power, are also of interest to the Center. The Center anticipates that the conference will showcase new research concerning the history of literacy; the production and use of textbooks in schools, colleges, and universities; the history of reading among children and youth; the history of texts or manuals related to child-rearing theories and practices; the history of journals, newspapers, or other periodicals related to education; education-related print culture in languages other than English in the United States; the history of school libraries; the use of print sources as political propaganda in schools; and/or other related topics.

The conference is co-sponsored by the Departments of Educational Policy Studies, Curriculum and Instruction, English, History, and Afro-American Studies, as well as the School of Journalism and Mass Communication, the School of Library and Information Studies, the Center for the Humanities, the Center for the Study of Upper Midwestern Cultures, the Asian American Studies Program, and the Women's Studies Program and Research Center.

The Director and Advisory Board will select a number of papers from the conference for publication in a volume in the Center's series, *Print Culture History in Modern America*, published by the University of Wisconsin Press. Papers most likely to be selected for publication will be those that combine significant research in primary resources, a pleasing and accessible prose style, clarity of organization, and innovative theoretical perspectives to produce an account that deals with texts and readers in American history in meaningful ways. A list of books the Center has produced, available on the Center's website, <<http://slisweb.lis.wisc.edu/~printcul/>>, offers a guide to prospective authors.

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Proposals for individual papers or for complete sessions (up to three papers and a moderator) should include a 250-word abstract and a one-page C.V. for each presenter. If possible, submissions should be made via email. The deadline for submissions is **30 January 2006**. Notifications of acceptance will be made by early March.

For information, contact: James P. Danky, Director, Center for the History of Print Culture in Modern America, State Historical Society of Wisconsin, 816 State Street, Madison, WI, 53706 (Ph: 608-264-6598; Fax: 608-264-6520; <jpdanky@whs.wisc.edu >)



Media in the Enlarged Europe: An International Conference on Policy, Industry, Aesthetics & Creativity

Location: University of Luton, UK

Date: 5-6 May, 2006

Spring 2006 will mark the second anniversary of the European Union's latest, greatest enlargement. With a host of further countries lining up to join the EU, there is a need for critical debate and reflection upon the cultural industries, policies and identities of an enlarged Europe, a transnational bloc in which local, regional and global interests cooperate and compete, and in which diverse nations and cultures are discovering the costs and benefits of Continental partnership.

The Research Institute of Media, Art and Design at the University of Luton invites papers, presentations and artworks that offer original perspectives on Europe's changing mediascapes. Topics may include: European markets and audiences; European media policy; Media politics: Neoliberalism, the Third Way & the European Social Model; European media industries; Competition within & beyond Europe; Images of the 'new' Europe: national & regional representations; Ideologies of Europe and Europeanness: Europe vs. the EU; European media value chains; European distribution networks; and Representations of non-European ethnicities within the EU; European English and the languages of media texts; European media studies, European media pedagogy; Christian Europe: religious identities in the European media; Cinema, television, music, art & literature: Europe,

America & the rest of the world; Screenings, readings, exhibitions & performances of new creative & documentary works.

We anticipate presentations which embrace a wide range of approaches and methodologies: from media economics and policy studies to textual analyses and new cinematic works. We are particularly keen to welcome presentations whose focus is on the EU's new and prospective member states and their early experiences of EU membership. An international selection of papers will be included in the conference proceedings.

Proposals (abstracts of no more than 500 words plus bio) and all other queries should be directed to Alec Charles or Jason Wilson.

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1968: Global Resistance/Local Knowledge

Location: Drew University, Madison,
New Jersey

Date: 3-4 November, 2006

Within the emergent field of 1960s studies and within the popular imagination of the decade, 1968 has a luminous significance. Recent scholarship on 1968 has focused on its particular eruptions and reactions, but also on the question of their systemic connection. Were the wide-ranging instances of social unrest the manifestations of a global zeitgeist, conditioned or at least influenced by broad macro-economic and geopolitical forces? Or were these phenomena the outgrowth of primarily local and unrelated conditions? Does a satisfying analysis require a partial synthesis of both these possibilities, as well as a frame for thinking both similarities and differences?

The conference 1968: Global Resistance/Local Knowledge will explore the 1960s in their many facets and these questions from a number of angles. Areas of interest include: Geographies of Protest: rebel energies in Western and Eastern Europe, North and Latin America, China and Southeast Asia; Gender Trouble: radical transformations in gender relations and sexual identity; the women's movement; gay and lesbian rights

activism; Protest and Print Culture: pamphlets, manifestoes, plays, the underground press, literature, posters, graphic novels, and comix; Popular Culture and the Media Message: cross-referential/interdisciplinary investigations into film, music, television, advertising, fashion, and pop-art; Political Ideologies: Marxism, Maoism, anarchism, the Frankfurt School, Situationism, internationalism, anti-colonialism, liberalism, the roots of contemporary conservatism; Theoretical Explorations: the rise and fall of Marxism, the universal vs. the local intellectual, post-structuralist stirrings, anticipations of globalization' Counter-cultures: hippies, Yuppies, Diggers, Provos, communards, enragés, happenings, undergrounds, scenes. Technology: Future Shock; cybernetics and informatics; from Haight-Ashbury to Silicon Valley; the birth of the digital revolution; Religion: liberation theology; priests, pastors, and protest; journeys East and West; origins of New Age religion; the roots of contemporary fundamentalisms;

The papers need not be limited to the areas and topics listed above, nor the year 1968 as such. Rather, we encourage the creative combination of two or more areas of interest, as well as attempts to theorize the connection between various events, logics, and genres.

Those submitting paper proposals should be graduate students, post-docs, or very recent Ph.D.'s. Please submit a one-page abstract of your paper with your affiliation and contact information by snail mail or email by **15 April 2006** to:

Cheryl Oestreicher, Conference Chair
Drew-CM 1124, 36 Madison Avenue
Madison, NJ 07940 USA
68hist@drew.edu

SHARPIST APPOINTED

The University of London is delighted to announce the appointment of Professor Simon Eliot of the University of Reading to a newly-created Chair in the History of the Book, to be held in the School of Advanced Study at the Institute of English Studies, Senate House, London.

Professor Eliot has concurrently been appointed General Editor of a new, multi-volume History of Oxford University Press and will be devoting much of his time to

Jean Paul Gourévitch, *Hetzel: le bon genie des livres*. Paris, France: Le serpent à plumes, 2005.

Germany

Wolfgang Adam and Markus Fauser, *Geselligkeit und Bibliothek: Lesekultur im 18. Jahrhundert*. Göttingen, Germany: Wallstein, 2005.

John Dieter Brinks, ed., *The Book as a Work of Art: The Cranach Press of Count Harry Kessler*. Laubach, Germany: Triton, 2005.

Rainer Gerlach, *Die Bedeutung des Subrkamp Verlags für das Werk von Peter Weiss*. St. Ingbert, Germany: Röhrig, 2005.

Daniel Göske, *Poets and Great Audiences: amerikanische Dichtung in Anthologien, 1745-1950*. Frankfurt, Germany: Lang, 2005.

Iraq

Shashi Tharoor, *Bookless in Baghdad: Reflections on Writing and Writers*. New York, NY: Arcade Publishing, 2005.

Ireland

Raymond Gillespie and Andrew Hadfield, eds., *The Irish Book in English, 1550-1800*. Oxford, England and New York, NY: Oxford University Press, 2005.

Italy

Angela Nuovo and Christian Coppens, *I Giolito e la stampa: nell'Italia del XVI secolo*. Geneva, Switzerland: Droz, 2005.

Russia

Rustem Akhtiamovich Aigistov, K.M. Sukhorukov, and I.P. Tkach, *Sovremennoe sostoianie moskovskogo knigoizdatel'skogo dela*. Moscow, Russia: Rossiiskaia knizhnaia palata, 2005.

P.N. Bazanov et al, *Izdatel'stva i izdatel'skie organizatsii russkoi emigratsii 1917-2003 gg.: entsiklopedicheskii spravocchnik*. Saint Petersburg, Russia: Izd-vo "Forma T", 2005.

Stephen Lovell and Birgit Menzell, *Reading for Entertainment in Contemporary Russia: Post-Soviet Popular Literature in Historical Perspective*. Munich, Germany: Sagner, 2005.

Switzerland

Jean François Gilmont, *John Calvin and the Printed Book*. Kirksville, MO: Truman State University Press, 2005.

Ukraine

M. S. Tymoshyk, *Vydavnychy biznes: pohladi zhurnalista, vydavtsia, vchenoho*. Kiev, Ukraine: Nasha kul'tura i nauka, 2005.

United Kingdom

Phil Baines, *Penguin By Design: A Cover Story, 1935-2005*. London, England and New York, NY: Allen Lane, 2005.

Heidi Brayman Hackel, *Reading Material in Early Modern England: Print, Gender, and Literacy*. Cambridge, England and New York, NY: Cambridge University Press, 2005.

Jennie Erdal, *Ghosting: A Double Life*. New York, NY: Doubleday, 2005.

Jody Greene, *The Trouble with Ownership: Literary Property and Authorial Liability in England, 1660-1730*. Philadelphia, PA: University of Pennsylvania Press, 2005.

Daniel Hack, *The Material Interests of the Victorian Novel*. Charlottesville, VA: University of Virginia Press, 2005.

Tom Maschler, *Publisher*. London, England, Picador, 2005.

Peter Morton, *The Busiest Man in England: Grant Allen and the Writing Trade, 1875-1900*. New York, NY: Palgrave Macmillan, 2005.

Franz J. Potter, *The History of Gothic Publishing, 1800-1835: Exhuming the Trade*. Basingstoke, England and New York, NY: Palgrave Macmillan, 2005.

United States

Vicki Anderson, *The Dime Novel in Children's Literature*. Jefferson, NC: McFarland & Co., 2005.

David Castronovo, *Beyond the Gray Flannel Suit: Books from the 1950s that Made American Culture*. London, England: Continuum, 2004.

Brittany A. Daley and Stephen J. Gertz, *Sin-a-Rama: Sleaze Paperbacks of the Sixties*. Los Angeles, CA: Feral House, 2005.

Ned Drew and Paul Sternberger, *By Its Cover: Modern American Book Cover Design*. New York, NY: Princeton Architectural Press, 2005.

Donald E. Howard, *The Role of Reading in Nine Famous Lives*. Jefferson, NC: McFarland & Co., 2005.

Daniel W. Pfaff, *No Ordinary Joe: A Life of Joseph Pulitzer III*. Columbia, MO: University of Missouri Press, 2005.



Corrections and supplements to SHARP bibliography, Vol. 14, No. 4 (Autumn 2005):

David Finkelstein, *Introduction to Book History* is co-authored by Alistair McCleery.

Henry Hitchings, *Dr. Johnson's Dictionary: The Extraordinary Story of Dr. Johnson's Dictionary*. New York, NY: Farrar, Straus and Giroux, 2005. (American edition).

Gideon Reuveni, *Reading Germany: Literature and Consumer Culture*. (Not yet published.)

Society for the History of Authorship, Reading and Publishing

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