



Tradition & Innovation

THE STATE OF BOOK HISTORY / LE POINT SUR L'HISTOIRE DU LIVRE

SHARP 2009

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ABSTRACTS / PROPOSITIONS

PRE-ARRANGED PANELS / PANELS PRÉ-ORGANISÉS

Title of Panel/Titre de la séance: Modes de circulation transnationales des auteurs à succès; From the Popular to the Prize-Winners: the International Circulation of Notable Authors

Chair's name/Président de séance: Marie-Françoise Cachin

Panel topic/Thème du panel: Thème général : New transnational approaches Titre du panel : Modes de circulation transnationales des auteurs à succès. Ces trois interventions forment un ensemble qui aborde la question de la circulation internationale des œuvres littéraires par différents biais : l'absence de droits d'auteur, l'influence des prix littéraires ou encore la mise en place par les éditeurs de formules bon marché comme la collection de petit format ou la série. Aussi, toutes s'interrogent sur la place et le nombre d'œuvres étrangères dans la production éditoriale d'un des trois pays envisagés. Leurs domaines d'étude sont considérés comme relevant de la discipline de l'histoire du livre, de l'édition et de la lecture, que depuis très récemment : depuis les années 1980 pour la littérature populaire des 19^e et 20^e siècles, depuis le colloque international de Sherbrooke en 2000 sur des mutations du livre et de l'édition dans le monde pour la traduction ; quant aux collections et séries bon marché, son premier colloque international intitulé « The Culture of Publisher's Series : 18^e-20^e siècle » s'est déroulé à Londres en octobre 2007. Sur le plan méthodologique, chaque intervention s'attachera, après une approche globale, à l'étude de cas particulier nous permettant de comprendre comment s'imbriquent dans différents lieux et à des époques différentes des contenus - le roman, la littérature populaire, notamment policière - et des formes d'imprimés - le livre populaire ou la collection. Autrement dit, en quoi l'absence de droits d'auteur, les règles particulières aux traductions en cas de prix ou le lancement de collections de traductions influent-ils sur le choix des œuvres et sur leur réception au-delà des frontières ? Ce panel pose la question de l'internationalisation littéraire : ces modes de circulation participent-ils à la constitution d'un patrimoine littéraire international commun ou au contraire à une uniformisation des goûts et des idées ?

Panelist 1: Carol Armbruster (Library of Congress)

Title of Paper/Titre de la communication: Translating the French Detective Novel Across the Atlantic

Abstract/Proposition: Throughout most of the nineteenth century the state of the American book trade and the lack of copyright protection for foreign authors in the United States encouraged American literary piracy on a large

scale. Authors who had proven their popularity and commercial success in Europe were of particular interest to American publishers. Although this pertained above all to British authors, whose direct transport and reprint was fairly easily assimilated into the American trade and American reading, French publications were also of great interest. Either by taking British translations of French works or, increasingly throughout the century, preferring to translate more French titles for the American market, American publishers provided the American reading public a wide range of popular French books. A favorite genre throughout the century was crime and detective literature. This paper will review American publication and piracy of this literature from the early publication of the *Memoirs of Vidocq* (1828-29) to the enormous production and popularity of the detective feuilletoniste Fortuné Du Boisgobey (1821-1891). It will review the range of book formats (from inexpensive paperback editions to cheap quartos), quantities of production and the extent of distribution which made some French authors even more popular in the American market than they were in France.

Panelist 2: Isabelle Olivero, Bibliothèque nationale de France

Title of Paper/Titre de la communication: Le rôle de la collection dans la circulation internationale des auteurs à succès

Abstract/Proposition: La période qui va du milieu du 19^e siècle aux années 1930, est celle, en France comme en Grande-Bretagne et aux Etats-Unis de l'essor le plus important des collections littéraires bon marché d'auteurs classiques et contemporains. Après un rapide état des lieux des travaux actuels sur l'histoire des collections dans ces trois pays, nous nous interrogerons sur les caractéristiques communes des "grandes collections d'auteurs contemporains" de ces trois pays : l'"Everyman's Library" de l'éditeur Dent (1906) en Angleterre, la "Modern Library" américaine (1917) ou les collections des éditeurs Hachette, Calmann-Lévy ou Fasquelle en France. Quelles sont les raisons qui ont poussé ces éditeurs à faire ce choix de mode de publication et de circulation des œuvres ? Qui sont-ils et présentent-ils des caractéristiques communes ? Nous nous arrêterons ensuite sur un cas particulier, celui des éditeurs qui ont éprouvés le besoin de créer des collections spéciales pour les marchés étrangers comme, par exemple, les séries traduites en français et publiées en France par l'éditeur écossais Nelson ou les éditions internationales de l'éditeur allemand Tauchnitz. Nous examinerons ensuite quelles sont les œuvres qui ont le plus circulé dans ces collections. Certaines sont aujourd'hui devenues des classiques comme les œuvres de Dumas ou de Flaubert pour la Collection Michel Lévy, d'autres sont complètement oubliées. Pour conclure cette intervention, nous reviendrons sur les multiples apports de l'étude des collections dans l'évolution future de l'histoire du livre contemporain.

Panelist 3: Susan Pickford, Université de Paris 13

Title of Paper/Titre de la communication: The impact of literary prizes on translation flows

Abstract/Proposition: This paper will examine the development of the international literary translation market in the late 20th and early 21st centuries by examining the respective translation flows of works of French- and English-language literary fiction awarded major literary prizes. It will study the respective rate of translation of novels awarded the Goncourt and Booker prizes since the foundation of the latter in 1968, focusing particularly on issues such as the lapse of time between the prize announcement and the sale of rights and whether further works by the same author were translated subsequently. A special study will also be made of the English-language publishing world's reaction to the award of the Nobel Prize for Literature 2008 to the major French writer J.M.G. Le Clézio. The data will contribute to a study of the relative positions of French- and English-language literatures in

what Pascale Casanova has termed the World Republic of Letters.

Title of Panel/Titre de la séance: Text and technology: Web 2.0 applications and book history

Chair's name/Président de séance: Alistair McCleery

Panel topic/Thème du panel: This panel considers particular uses of existing web-based applications in the creation of resources for book history in Scotland. It explores, in particular, how these applications are adding functional value to the otherwise rather 'flat' use of digitised archival sources. The Chair will provide a brief introduction to the defining characteristics of Web 2.0 applications before the three speakers discuss and demonstrate the practicalities as well as the perceived benefits of these applications in creating a virtual museum for printing history, an online resource for the history of reading and reading practices, and a customized wiki as a means of collecting, collating and providing access to a wealth of material on cultural practice, including book festivals and related activities. Sarah Bromage will draw on the Edinburgh: City of Print project to discuss the role of Web 2.0 applications. She will consider how the use of platforms such as Flickr and YouTube can help book historians to reach out to new audiences and will analyse the impact and advantages of the integration of Web 2.0 applications in comparison to traditional standalone sites. Linda Fleming will examine the issues involved in providing online access to recorded reading histories. She will consider the ethical and legal as well as technical issues that arise in such circumstances through reference to her work on the Scottish Readers Remember project. This account will also discuss the needs and expectations of end-users in terms of online archives. Linda Gunn will focus on the use of a customized wiki in the collective creation of a living archive by drawing on her work on the Intangible Cultural Heritage in Scotland project. She will detail some of the pitfalls involved in the implementation of a technical solution, the customized wiki, within a large-scale research project. She will discuss how the flexibility afforded in terms of data categorization combined with user friendliness both in terms of those collaborating in the creation of a large dataset and of those wishing to access it.

Panelist 1: Sarah Bromage, Scottish Centre for the Book

Title of Paper/Titre de la communication: Edinburgh: City of Print: Utilising Web 2.0 Technologies

Abstract/Proposition: Technologies such as Flickr and YouTube and iTunes are increasingly being utilised to showcase the collections of a wide variety of institutions. Archival and heritage collections frequently feature on these platforms alongside holiday snaps and personal movie footage. This paper will explore the unique opportunity for book historians to embrace these innovative technologies in the form of Web 2.0. Edinburgh: City of Print is a partnership project between the Scottish Archive of Print and Publishing History Records (SAPPHIRE) and City of Edinburgh Museums. The project aims to highlight Edinburgh's rich printing and publishing heritage through the online provision of photographs, film and sound recordings relating to the museums collections. Edinburgh City of Print utilises Web 2.0 technologies to catalogue and provide a virtual museum display of Edinburgh's key printing and publishing collections. Discussion will focus on the general methodology of the project, its collection practices and the use of Web 2.0 applications and how they can provide virtual access and encourage non-traditional visitor interaction with physical museum collections. Web 2.0 represents an opportunity for institutions to reach out to those who would not traditionally visit academic or heritage sites, but who daily frequent these sites in cyberspace. The paper will explore the benefits of this type of access to collections whose permanent display is limited by available exhibition space. The paper will conclude with discussing how knowledge of the technological advances of the 20th Century are being made accessible utilising the digital

revolution of the 21st. This will be achieved through detailing the role played by former Edinburgh printers' who gave freely of their time to visit museum stores, identify machinery and to record oral testimony of their experience of how individual print machinery would have been used. This oral information is particularly valuable as knowledge of traditional work practices is in danger of being lost and the great technological advances of the last century have made the tools of this trade unrecognisable.

Panelist 2: Linda Fleming, Scottish Centre for the Book

Title of Paper/Titre de la communication: Stories within stories: book history and personal testimony in Scotland

Abstract/Proposition: From the 1970s onwards, the archiving of recorded personal testimony has presented an innovative addition to more traditional documentary sources available to social historians, however its use in book history has still to be widely exploited. Begun in 2006, the reading reception study, Scottish Readers Remember (SRR) has collected oral testimony from Scots born on or before 1945. Approximately 80 life course interviews have been conducted, which have the implicit theme of reading done, and reading experiences encountered across the subjects' lifetimes. As the project nears completion, this paper will discuss some of the issues involved with planning and undertaking an oral history study that aims to provide a rich resource for future research into twentieth century reading. This paper will focus on three aspects of the work undertaken. Firstly, with regard to its general methodology, the process involved with recording personal testimony on the subject of reading, finding and interviewing subjects, and the methods employed to overcome the natural tendency of readers to forget much of their reading experience, will be explored. Discussion will then concentrate on the ethical framework that informed the project as it unfolded, and continues to influence its management as a resource for future scholarship. The exploration will conclude with a brief survey of how life histories illuminate areas of reading experience that are largely unavailable, or difficult to assess in documentary sources. In this section, some individual case studies will be used to highlight the place of qualitative, oral data for bringing the materiality of reading experiences into an area of cultural study that has been widely theorised. Some short excerpts from recordings will be played that highlight the interaction of readers with text in a social context. Overall, the paper will reflect on the legacy of this work for understanding how the archiving of readers' personal testimony can play a key role in the future of book history.

Panelist 3: Linda Gunn, Scottish Centre for the Book

Title of Paper/Titre de la communication: Letting Others Do the Work For You: the use of a wiki in creating a large-scale dataset

Abstract/Proposition: The problems of creating a large and diverse dataset for public online access are common across a number of fields and disciplines, particularly where the resources available to the researchers in terms of staffing, access and mobility are restricted. This paper draws on the technical and methodological solutions pioneered in the creation of accurate inventories of Intangible Cultural Heritage (ICH) – recording practices rather than objects – as a result of the UNESCO 2003 Convention on ICH and resulting international initiatives. It specifically draws on the methodology for the compilation of such an inventory for Scotland, undertaken as part of an AHRC-funded implementation project within the Scottish Centre for the Book. (This project in turn derived from a piece of commissioned research undertaken on behalf of Museums Galleries Scotland and available through its

website.) ICH in Scotland, while unique thematically and specific geographically, nevertheless exhibits a range broadly consistent with the UNESCO categories (defined by the 2003 Convention). The collection of data involves 'crowdsourcing' though with an authority to contributions derived from the employment of a snowballing technique with Local Government officials coordinating and directing the efforts of teams of knowledgeable practitioners. This data will be inputted into a fit-for-purpose inventory that will combine flexibility from the user's perspective with ease of data entry from the compiler's perspective. It must also be database-based so that a single change of detail effects change across the whole record. A restricted-access Wiki with content being uploaded by authorised individuals only fits these specifications. Its development also opens up a range of possibilities across a number of fields and disciplines, including book history itself.

Title of Panel/Titre de la séance: The Postcolonial Book

Chair's name/Président de séance: Sarah Brouillette

Panel topic/Thème du panel: In tune with the spirit of introspection in the theme for SHARP 2009, this panel will present a wide-ranging consideration of the intersections and tensions between postcolonial studies and book history research. Each speaker will address a different historical and political context, and will deploy different tools from book history's kit of methodologies, thus covering topics in readership, authorship, and networks of production and circulation. Nevertheless, all of the papers will address two major concerns. First, they will consider what engagement with postcolonial realities (societies, economies, cultures, and politics) "does" to book history – that is, how it troubles, undermines or supports the field's foundational assumptions. Second, inversely, they will consider how the concerns and techniques common to book history research can forward postcolonial studies.

Panelist 1: Abhijit Gupta (Jadavpur University)

Abstract/Proposition: Not available

Panelist 2: Archana Rampure (Dalhousie University)

Title of Paper/Titre de la communication: Mass-produced fiction for the elites?

Abstract/Proposition: It is a truth universally acknowledged within cultural studies in the Western world that the reading of popular literature is a sign of (low) class status. The educated read the classics and literary fiction, whereas the masses of the under- and uneducated read mysteries, thrillers, romances and Westerns, either because of innate bad taste or because of the ideological pressures brought to bear upon them. In short, mass-produced fiction is for the masses. Book history and print culture studies has nuanced these assumptions a little by seeing value in these reading practices, even if this value is only historical or sociological rather than literary. This paper contests the assumption that the reading of mass-produced fiction is always a sign of (low) class status and bad taste with a case study of the reading habits of elite Indian readers. Privately owned and for-profit circulating libraries – stocking mass-produced fiction from Britain and North America – are a part of the Indian cultural landscape. Their existence points to the market for English-language popular fiction amongst India's elite class (since English proficiency is limited to a very small percentage of the population). This is an example of one site where the intersection of a book history perspective and a postcolonial archive might lead us all to an understanding of the limitations of any critical analysis that does not consider the cultural specificity of its foundational assumptions. It is not simply that the consumption of English-language popular culture in India is important in and of itself for the insights it offers into the formation of postcolonial identity in contemporary India. It is also that we cannot arrive at a complete understanding of the relationship between reading, taste and class status until much more research – in many more locations and into a variety of reading practices – is completed.

Panelist 3: Ms. Esther de Bruijn (University of Toronto)

Title of Paper/Titre de la communication: Mythic Tales and Popular Poetics in Ghanaian Market Literature for Youth

Abstract/Proposition: Postcolonial literary scholarship has historically focussed on exposing representations of colonial and imperial exploitation. In their introduction to *Relocating Postcolonialism*, however, David Theo Goldberg and Ato Quayson propose that the future of postcolonial studies lies in the theorization and practice of “an ethics of becoming” — that is, of speaking to “an imagined freer future” (xiii). Recently, African literary and historical scholars such as Karin Barber have asserted that this move requires serious consideration of the “wider modes of representation” of local, popular cultures. Book history, which attends to ephemeral, popular texts and their reception, together with the economic and social conditions of publication and circulation, has been essential to this crucial expansion of postcolonial scholarship. Yet book history alone does not account for one vital factor in determining the social meaning of a text: the poetics of the extra-textual, those “modes of representation” that inform textual production and interpretation but cannot be captured in text. My paper looks at the very recent emergence of the “mythic tales” genre in Ghanaian market literature for youth to point to the important intersection of postcolonial and book history studies for considering the social meaning of African popular literature. Capitalizing on the immense commercial success of the Nigerian ‘Nollywood’ video-film industry, entrepreneurially-minded Ghanaian market authors and publishers have reproduced the narratives and aesthetics of Nollywood’s “supernatural thrillers” in chapbook form. Recognizing the opportunity for economic gain in embracing this particular popular aesthetic, market authors have subsequently begun to publish, on small, “unofficial” printing presses, esoteric—and often harrowing—tales, many of which have remained in oral circulation for decades or longer, but which have been denied publication in English by “official” Ghanaian publishers. Because they have been denigrated as ungodly and irrational by some, and as such have failed to appear in print, these narratives have received little scholarly attention. This textual recovery offers two main academic insights: first, it points to a wealth of under-recognized oral material that continues to inform popular interpretation practices; and it highlights a particular form of popular aesthetics that operates symbolically and poetically to convey social meaning.

Title of Panel/Titre de la séance: What "Matters"?

Chair's name/Président de séance: Scott Schofield

Panel topic/Thème du panel: One of the crucial ways that book history has defined itself is through attention to the material conditions for the production, transmission, and reception of texts. More specifically, book history has often focused on the “material text,” and has demonstrated that we cannot access texts outside of their material instantiations. This panel seeks to query assumptions about the material text. By positioning the “material” as a problem, we want to encourage reflexive and theoretical analysis of how we define what our “material” is. The papers on this panel will consider what the “material” is defined against, and will attend to what is left out when the material text holds a privileged place in book history scholarship. How can we avoid the danger of turning the “material text” into a fetish? How can we redefine materiality to encompass the full range of social, semiotic and physical elements that constitute the encounter with texts?

Panelist 1: Prof. Sarah Brouillette (MIT)

Title of Paper/Titre de la communication: Things against Stuff?: Text-as-text versus text-as-object

Abstract/Proposition: The cover of a recent mini-catalog from Oak Knoll Press features a book by David Pearson called *Books as History: The Importance of Books Beyond Their Texts*. I take Pearson’s title, along with his publisher’s perception of its marketability, as provocation to consider what the resurgence of book history owes to fear of textuality. My paper will discuss some recent scholarship in which the turn to the book-as-material-object has been explained as a means of getting “beyond” the text, and will pay particular attention to why this is said to be desirable. I will argue that while this scholarship seems to be motivated by the notion that texts-as-texts are an insufficient concern for proper scholarship, it hesitates to establish the grounds for the superior importance of texts-as-objects. That is, when details about the text-as-object are amassed, scholars often neglect to explain why these are more important than “merely” interpreting texts taken to be self-sufficient and valuable in and of themselves. In this light, I suggest that those who see their research as a means of avoiding some of the perils of textuality should spend more time considering and explaining why it is that their own approach “matters.”

Panelist 2: Prof. Travis DeCook (Carleton University)

Title of Paper/Titre de la communication: D.F. McKenzie’s “Ideal Text” and the Politics of Material Particularity

Abstract/Proposition: This paper offers a critical assessment of recent Renaissance scholarship, which places pivotal emphasis on the material text’s particularity as the proper object of study. Within this scholarship, attention to the physical text and the individual copy is closely linked to a turn to material culture—sometimes referred to as “the new materialism” or “the new antiquarianism”—which has made a significant impact in Renaissance studies. While calls to consider the material particularity of individual texts has yielded valuable results and brought about a transformation of the field, this paper suggests some limitations. Specifically, I take up D. F. McKenzie’s notion of the “ideal text,” a notion derived from W. W. Greg’s “Rationale of Copy-Text.” In his consideration of New Zealand’s Treaty of Waitangi, McKenzie argues that texts operate in the world in crucial ways that demand textual criticism go beyond extant versions. The editor’s refusal to conflate, opting instead to

reproduce a given, historical text, can be a profoundly dematerializing act, insofar as it occludes the social relations and intentions that mediate and undergird texts. Given the tendency for some Renaissance scholars to fetishize material particularity in order to make explicitly political arguments, this paper posits that a more dialectical approach to the materiality of texts is needed, and that McKenzie's concept of the "ideal text" offers a vital means of addressing this problem.

Panelist 3: Prof. Alan Galey (University of Toronto)

Title of Paper/Titre de la communication: Reading the Book of Mozilla: Web Browsers and the Materiality of Digital Texts

Abstract/Proposition: This paper addresses how digital textuality as experienced in Web browsers (such as Mozilla-Firefox, Internet Explorer, and Netscape) complicates book history's conception of materiality. Recently, critics such as Matthew Kirschenbaum and Katharine Hayles have called for a rethinking of the materiality of first-generation digital texts, and D.F. McKenzie's call for bibliography to extend its scope to digital and other non-print texts has been taken up by many in book history and related fields. However, the application of bibliographical vocabularies and methods to digital texts is no straightforward matter of disciplinary expansion; digital materials and practices prompt new questions about book history as a whole. How can the debate over the alleged immateriality – and by extension, instability – of digital texts provoke new ways to think about the materiality of all texts? This paper pursues that question using the example of the Web browser as a vital yet unacknowledged agent in the sociology of digital texts. Although textual scholars have begun to examine the role of word processors (Greetham) and hypertext fiction software (Kirschenbaum) in textual transmission, the Web browser still tends to remain transparent in book history's engagements with digital text – leaving the analysis of browsers to fields like computer science and business which lack a bibliographic understanding of textual transmission. At stake here is the definition and function of materiality within book history, in relation not only to digital texts but also to the field's overall conception of its materials. The paper will begin by contextualizing the readerly activity of browsing within the history of books and libraries, including mechanically aided browsing systems such as the book wheels of Agostino Ramelli (1588) and Grollier de Servière (1719). Turning then to Web browsers, the paper argues that book history's comprehensive approach, which integrates details of textual transmission with cultural and economic contexts, offers a much-needed perspective on this ubiquitous type of software. Reciprocally, this paper also argues that the study of digital objects such as browsers within book history and bibliography requires, perhaps paradoxically, a more rigorous definition of materiality than hypertext theory or cybercultural studies have provided.

Title of Panel/Titre de la séance: Case Studies of the Production of Book Illustrations in the Eighteenth Century.

Chair's name/Président de séance: Caroline Duroselle-Melish

Panel topic/Thème du panel: In the eighteenth century many literary and scientific books were illustrated with separately printed copperplate engravings. Engravings were especially attractive to both producers and consumers of such books because they captured much more detail than woodcuts; but they were more expensive and complicated to produce and posed particular problems to authors, publishers, and artists. They are often ignored by textual scholars or studied by art historians in isolation from their texts. The papers on this panel bring analytical techniques of bibliography and book history to bear on three eighteenth-century publications illustrated with copper plates. They address several issues regarding the production of illustrations in eighteenth-century books, namely, the role of authors and publishers as commissioners of images, their collaboration with printmakers (draftsmen and engravers) and the varying nature of this association according to the type of books (literary or scientific) to be illustrated. They will consider how publishers responded to the different tastes of their audience, tastes shaped by the emergence of national identities. Finally, one of the papers will examine the case of William Blake, a self-employed entrepreneur highly original but not unique, trying to maintain control over the different stages of production of his illustrated works. This panel is sponsored by the Bibliographical Society of America in partnership with the Bibliographical Society of Canada.

Panelist 1: Mr. Roger Gaskell

Title of Paper/Titre de la communication: Engraving Flamsteed's Star Charts

Abstract/Proposition: Flamsteed started work on his star atlas in 1702 but it was not published until 1729, ten years after his death. I will briefly explain the two-fold sources for these charts, the star positions and the constellation figures; and then examine in detail the preparation of the drawings, the engraving of the plates and the publication of the atlas. This will be based on the correspondence of Flamsteed, and that of his assistants Abraham Sharp and Joseph Crosthwaite who completed the project, describing the negotiations with John Thornhill and other artists and with Gerard Vandergucht and other engravers; their deficiencies; Crosthwaite's journey to the Netherlands to engage Dutch engravers; the problems with their work; the completion of the work by John Mynde; the problems of funding the work, first by Flamsteed's widow, then by subscription. This account provides insights into the difficulties of producing a large format illustrated book.

Panelist 2: Dr. John Bidwell (The Morgan Library & Museum)

Title of Paper/Titre de la communication: Illustrations in *Paul and Virginia* (1795)

Abstract/Proposition: The first English translation of *Paul et Virginie* is a revolutionary book in more ways than one. This depiction of true love in a state of nature is a key Romantic text, here translated by the notorious radical Helen Maria Williams, who lived in Paris during the Revolution and supported its principles in her writings. Her translation appeared without any indication of printer or publisher for reasons never adequately explained by bibliographers. Most library catalogs and the English Short Title Catalogue note, with a query, that it was published

in London. Some copies were issued without illustrations and some with six plates after Dutailly. In this paper I will argue that the publisher commissioned the plates to sell copies in France and that the publisher was Williams's lover John Hurford Stone, proprietor of the English Press in Paris. Illustrations performed distinctly different functions in England and France at that time, a distinction that can now serve as bibliographical evidence.

Panelist 3: Jordan Rendell Smith (Queen's University)

Title of Paper/Titre de la communication: "‘Printing in the Infernal Method’: The Forensic Reconstruction of William Blake’s Illuminated Bible of Hell."

Abstract/Proposition: William Blake’s illuminated books of the early-to-mid 1790s are unique in the history of self-publishing. Though he worked for the radical publisher Joseph Johnson as a commercial engraver, the medium he chose for his own literary output of biblically revisionist graphic mythologies was a self-produced variation on the medieval manuscript. Having invented a method of acid-based copper relief etching, Blake ingeniously integrated form and content in *The Marriage of Heaven and Hell* (1790), mythologizing the material production of his illuminated books as an act of radical Christian prophecy. My presentation will draw upon recent forensic investigations into the printing techniques that gave Blake control over every aspect of book production, arguing that the satiric “Bible of Hell” he threatened the world with at the end of *The Marriage*, but which seems to have never materialized, is in fact an abandoned anthology of all eight of the illuminated books he produced between 1790 and ‘95.

Title of Panel/Titre de la séance: Manuscript Collectors in Early Modern England

Chair's name/Président de séance: Chantel Lavoie

Panel topic/Thème du panel: This panel promises a rare, wide survey of early modern English manuscript collectors, the diverse texts that they gathered together, and the relative order that they imposed on their collections. John Evelyn, for instance, collected a number of texts and materials related to gardening---including epistles, commonplaces, and even seeds---for use in producing his encyclopedia of the subject, "The Elysium Britannicum." This treatise remains incomplete, yet Maria Zytaruk's presentation uses Evelyn's archives to reconstruct its lost third book, expanding knowledge of the author by approaching him as a collector. Walter Yonge and John Rous, for their parts, collected scribally-published separates, most of them documenting political speeches, letters, and government orders. In his paper, Noah Millstone demonstrates that Yonge and Rous ordered the separates in their collections so as to make sense of the recent political past, their own historical moment, and the future direction of early Stuart England. Yonge and Rous also collected poems on affairs of state, otherwise called verse libels. In his presentation, Joshua Eckhardt turns attention to such political poems in order to analyze the organizing principles that collectors brought to bear on them, as opposed to other political or poetic texts. Presented together, these papers make a strong case for reconsidering historical figures as manuscript collectors. By doing so, they discover new evidence of authors, readers, and a field of literary activity too diverse and diffuse to be understood as just reading or writing. (Alastair Bellany hopes to join the panel as respondent, schedule permitting.)

Panelist 1: Maria Zytaruk (University of Calgary)

Title of Paper/Titre de la communication: Seeds, Letters, and Uncut Leaves: The Manuscripts of John Evelyn's "Elysium Britannicum"

Abstract/Proposition: According to Michel de Certeau, reading "does not keep what it acquires, or it does so poorly, and each of the places through which it passes is a repetition of the lost paradise." The manuscripts of John Evelyn's unfinished seventeenth-century encyclopedia of gardening, "The Elysium Britannicum," complicate anew de Certeau's account of readers as nomadic poachers and of writers as "builders of houses." Of Evelyn's inability to put his treatise into a final, publishable form, scholars have argued alternatively that the "Elysium" was ultimately a "private," spiritual endeavour, that it was caught between the imperatives of Baconian empiricism and older encyclopedic models of knowledge, and that its author became increasingly unsure of the text's genre and audience. This paper approaches the problem of the miscellaneous and fragmentary state of the "Elysium" by attempting to reconstruct the lost third book of the treatise. The projected Book III, for which we have a list of chapters, was to examine such subjects as the "gardiner's elaboratory," the artificial representations of flowers, and the "hortulan" study and library. Also within this book, Evelyn planned to stage a miniature battle between ancient and modern gardens. For nearly fifty years, Evelyn collected material (letters, seeds, commonplaces, experiments) for his treatise. In addition to the manuscript notes that Evelyn annotated with chapter numbers, his archive preserves commonplace books, library catalogues, and epistolary exchanges that assist us in reassembling Book III. An archival investigation of the third book sheds new light on the processes of early modern knowledge-making and how enmeshed were the acts of reading, writing, and "translation." Evelyn's "Elysium" demonstrates the ways in which the writer, every bit as much as the reader, to use de Certeau's language, was a "traveller."

Panelist 2: Noah Millstone (Stanford University)

Title of Paper/Titre de la communication: News, Manuscript Separate Collecting, and the Order of History in Early Stuart England

Abstract/Proposition: In early Stuart England, contemporary history was everyone's business. While famous antiquarians collected the handwritten relics of England's past, many of their contemporaries were more fascinated by the artefacts of their own present. Manuscript separates, most documenting recent speeches, letters and government orders, real and forged, were sold in bookshops, passed between friends and collected by the curious and the anxious. Drawing on several collections, particularly the papers of Walter Yonge and John Rous, this paper will explore separate collection practices and their connections to news and rumor. This approach expands the work on the reception of political media advanced by Kevin Sharpe, Thomas Cogswell and other scholars by highlighting the dynamic relations between different media and different interpretive strategies. It also extends the work on manuscript and scribal publication, associated with Harold Love and others, by focusing on the collection and comparison of multiple written texts. The paper will argue that, confronting an array of baffling and unreliable reports, manuscript collectors used their separates to order the news, to interpret the recent past and to make projections about the future. As collections grew, they suggested hidden links between events, helping collectors understand the trajectory of their own era. Rereading their manuscripts in the face of new events, collectors detected new patterns and reached new conclusions. This sense of time helped shape the political anxieties of pre-Civil War England.

Panelist 3: Joshua Eckhardt (Virginia Commonwealth University)

Title of Paper/Titre de la communication: How to Organize a Manuscript Verse Miscellany

Abstract/Proposition: Although their contents may indeed qualify as miscellaneous, miscellanies of early modern English poetry occasionally feature greater organization than their name suggests. This paper surveys the range of organizing principles employed by their compilers, with particular reference to early Stuart poems on affairs of state, or verse libels. The paper will test the hypothesis that, as topical texts, libels generally enabled manuscript verse collectors to organize their miscellanies more clearly than did less overtly political poetry. Presented together with the other papers on this panel, it will also test an additional hypothesis: that collectors organized verse less precisely than they did prose.

Title of Panel/Titre de la séance: Migrant Printers and Transnational Printing Networks, 1840-1918

Chair's name/Président de séance: Caroline Jones

Panel topic/Thème du panel: This panel examines book trade personnel, the typographical press and intellectual property as integral parts of a nineteenth- and early twentieth-century transnational network and system of information transmission, labour mobility and skills transfer. Panel members present case studies drawing on untapped primary and secondary sources from printing union records, typographical journals, printing archives and legal repositories located in seven countries, and in so doing suggest new approaches for conducting transnational book history research.

Panelist 1: David Finkelstein (Queen Margaret University, Edinburgh)

Title of Paper/Titre de la communication: Tramping Typographers and Transnational Labour Mobility in the Scottish Printing Trade, 1850-1900

Abstract/Proposition: One of the oldest unions in Britain was created in Glasgow in 1817 to support printers and typographers in the city's book trade. It would become part of the larger Scottish Typographical Association founded in 1853, an organisation that grew into a regional bastion of union activity with a general annual membership of about 4000 members based in over 25 Scottish towns and cities. Union records exist for the main branches in Aberdeen, Edinburgh and Glasgow, including membership lists, minute books and union business details from the 1850s well into the twentieth century. A preliminary examination of over 100,000 entries in membership lists for the period 1850-1900 provides fine grained details about the levels of mobility and skills transfer amongst union registered compositors, pressmen and journeyman printers during this period. Not only were members extraordinarily mobile across regional networks of union shops, they were also key figures in the nineteenth-century transnational transfer of printing knowledge across the English speaking world. This paper uses primary union data as a starting point to examine issues of printing and book trade 'skills transfer' in a transnational context, the place of the Typographical Association in creating a sense of a cohesive, privileged trade and social identity amongst its members, and the form in which such identities were effectively monitored, supported and shaped both regionally and overseas by typographical unions in general.

Panelist 2: Dr. Sydney J Shep (Victoria University of Wellington, New Zealand)

Title of Paper/Titre de la communication: Typographical Journals & the Printers' Web: a Global Communication Network

Abstract/Proposition: Compositors, printers and members of the allied book trades located in and migrating between colonial outposts such as Australia, New Zealand, South Africa and India were reliant upon a complex network of information transmission and exchange to sustain their professional practice and maintain social/cultural connections with family, friends, and colleagues. This circulation of information was facilitated by print (trade journals, trade manuals, ephemera, newspapers), as well as manuscript correspondence, diaries and memoirs. Typographical journals, in particular, played a key role in facilitating the transmission, circulation,

reinvention, and naturalisation of trade principles and practices. They also shaped the ways in which the printing fraternity constructed themselves as writers and readers and memorialized their antique 'mysteries' in an age of mass industrialization. To date, typographical journals have been selectively mined for information about the politics of emergent trade unionism as well as technical issues in an era of dynamic technological change. However, their role as nodes in a global network of social and cultural exchange has yet to be documented and analysed. Drawing on several nineteenth-century examples, this illustrated talk demonstrates how the typographical press functioned as a cohesive force contributing to a 'globalising sensibility' which linked old worlds and new, and which produced a robust transnational communication network mediated and sustained through print.

Panelist 3: Eli MacLaren (Queen's University, Ontario)

Title of Paper/Titre de la communication: The Transnational Tug of Copyright: Migrating Canadian Printers 1870–1890

Abstract/Proposition: Ongoing friction between British and American copyright in the later nineteenth century created a transnational gravitation in the book trade that pulled Canadian printers to the United States. John Lovell, who transplanted his Montreal printing office to a border town in upstate New York in 1871, embodies this movement, but the singularity of his case has led some historians to dismiss it as a stunt. In fact it was only the most visible instance of a larger trend in which American copyright attracted Canadian industry. In this paper I will add the neglected example of the Belford Brothers, Irish-Canadian printers who defied British imperial copyright, lost a definitive court battle, and consequently took their reprint and publishing operations to the United States. Their story lends support to the theory that copyright policy is a deliberate instrument of foreign influence, structuring an international field in which capital, labour, and creativity gravitate from diverse positions on the periphery toward consolidation at the centre. My description of the Belfords' transnational migration combines a number of sources. The archives of Charles Belford at Library and Archives Canada in Ottawa shed light on the Irish origins of the family. Law reports and scattered newspaper accounts trace the defiant and ultimately nefarious business practices of Alexander and Robert Belford in Toronto, Chicago, New York, and California. Bibliographic evidence reveals their shifting mode of production, which constantly adapted in order to sell a maximum number of cheap books free of copyright.

**Title of Panel/Titre de la séance: Domestic professionals: Authors,
Nannies and Interior Designers**

Chair's name/Président de séance: Joan Rubin

Panel topic/Thème du panel: All three papers explore fictional representations of British domestic culture and the shifting ways in which domestic space was shaped and gendered in Britain between the wars. During this period the culture of the home, which was highly promoted and publicized, was becoming professionalized, especially in the areas of childcare and interior design. The domestic environment became increasingly the product of the business-like feminine professional: the nanny, the interior decorator and the arts and crafts designer. At the same time, popular middlebrow male writers found themselves in an ambivalent relationship to their traditional, private and masculine settings, the study and the library, as they, their works and their authorial status were exposed to the public eye and to new forms of mass media.

Panelist 1: Kristin Bluemel (Monmouth University)

Title of Paper/Titre de la communication: Number Seventeen, Cherry Tree Lane:

Abstract/Proposition: In 1934, the London publisher Gerald Howe brought out an illustrated children's novel by a relatively unknown Australian author, P. L. Travers. The book, *Mary Poppins*, was an immediate success with readers, and not only the children who were its ostensible market. A protégé of A.E. (George Russell), Travers (who was born into a highly dysfunctional Australian family as Helen Goff) had always wanted to be a great poet; in her endless self-regard, she imagined herself a peer of the modernists, at least one of whom, T. S. Eliot, as editor of Faber and Faber, had expressed interest in the book. The illustrator she picked was a young woman named Mary Shepard, whose pedigree as a children's book illustrator was assured by the success of her father, Ernest Shepard, illustrator of the "Winnie-the-Pooh" books. This paper uses P. L. Travers as a case study for a larger theoretical investigation into two seemingly unrelated concerns: the ambiguous figure of the nanny, a domestic professional or paid mother, as she appears in *Mary Poppins*, and the equally ambiguous form of the book *Mary Poppins* inhabits, a "lesser" (because children's) book that aims for, and to large extent achieved, a literary distinction that could be described as "intermodern". While there are all kinds of fascinating things to say about Travers's self-image as a Bright Young Thing and her public image as a living representative of the spinster-witch-nanny, I aim to focus instead on Travers's role as author/architect of a "public" domestic space that challenges conventional literary relations. I ask how *Mary Poppins* teaches us to look for new values in the border between national literatures (Australian/English), statuses or "brows" ("classic"/middlebrow/comic) and audiences (children/elite). To do this, I focus especially on the book's spatial representations, its pen and ink illustrations, and their relations to the surrounding text, in my investigation of the most famous interwar English nanny and the meaning for intermodernism of the history of her textual production, marketing, and reception.

Panelist 2: Kathy Mezei (Simon Fraser University)

Title of Paper/Titre de la communication: Reception of the figure of the female interior decorator in British

middlebrow novels and plays between the wars.

Abstract/Proposition: The contested figure of the female interior decorator or the decorating female appears with striking frequency in middlebrow novels and plays between the wars, for example, in Noel Coward, Somerset Maugham, Ellen Wilkinson, Evelyn Waugh, Aldous Huxley, Stella Gibbons, Ethel Mannin, and Dodie Smith. Noel Coward's *Design for Living*, 1932; Ellen Wilkinson's *Clash*, 1929; Elizabeth Bowen's *The Death of the Heart*, 1939, all feature a female protagonist who is an interior decorator and who problematically symbolizes the modern independent woman. In these writers, decorating the home and the domestic interior were closely linked with the interior self, and with designing modern lives in a modern era. Interior decorating was derisively perceived as the domain of amateurs and women, a minor and frivolous art, with pernicious links to consumption, leisure, and unpaid work. This paper will explore the reception of the female interior decorator in inter-war society, the differing ways in which Coward, Wilkinson, Waugh and Gibbons represented the decorating "professional" in their fictional works, and the reception by readers and theatre audiences of this ambivalent figure of modernity, of changing notions of taste, aesthetics, and the home.

Panelist 3: Mary Grover (Sheffield Hallam University)

Title of Paper/Titre de la communication: Books Don't Furnish a Room: Masculine Middlebrow Authorship

Abstract/Proposition: The global success of *Sorrell and Son* (1935) made its reclusive author, Warwick Deeping a celebrity and the subject of feature articles in style magazines such as *Harper's Bazaar* and *Modern Home*. My paper examines how such articles, the images that accompanied them and Deeping's own fictional representations of his success reflect his anxieties about marketing a private identity the romance of which is at the heart of his novels' appeal. His personal fears are linked to widely shared anxieties about the gendering of popular authorship, the domestic conditions of his occupation and the invasive gaze of the great public. These fears increased once the novels were filmed and the intruding reader now joined forces with the 'goggling' spectator to increase his wealth but expose him to the attention of the contemptuous high-brow. I compare Deeping's styles of defensive self-fashioning with those of comparable male authors, similarly dismissed as 'middlebrow': H. M. Tomlinson, 'the poor man's Conrad', Gilbert Frankau, adversary of Leonard Woolf in the brow wars and Charles Morgan, like Tomlinson a sailor but also a journalist who attempted to shape middlebrow taste. All four male authors were mocked by those who had the middlebrow in their sights; the defensive rhetoric of all four reveals the extent to which they needed to assert their distance from the study from which they had launched their exceedingly marketable fictions.

Title of Panel/Titre de la séance: "The News in Luscious Form": Magazines, Urban Circulation, and Cultural Hierarchies in New York, 1910s-1930s

Chair's name/Président de séance: Dr Mary Grover, Sheffield Hallam University, UK

Panel topic/Thème du panel: This panel presents material prepared for the first stage (America) of a collaborative, transnational project comparing trends in urban magazine publishing in the US, Canada, and the UK, with a particular emphasis on the intersections between "saucy" and "smart" magazines. The three papers map aspects of New York print culture in the 1910s, 1920s and 1930s respectively, exploring innovations in magazine publication during this period and relating the format and content of particular magazines to the conditions of their production and consumption. The aim is to challenge the usual classification of early twentieth-century magazines as either mass-market or literary, and to propose alternative models based on imitation, promiscuous exchange, and shared preoccupations with urban sophistication and sensation. The papers reveal unexpected connections among modernist and popular periodicals, and also explore the developing range of middlebrow magazines which mediated between these two categories.

Panelist 1: Sharon Hamilton (Government of Canada)

Title of Paper/Titre de la communication: "I Commute": The subway's effect on magazine publishing for New York readers, 1910s

Abstract/Proposition: I wear my arms held out like wings; I commute. That habit comes from lugging things; I commute. – Mrs. J. L. O'Connell, "I Commute", *Smart Set* magazine, Jan. 1913 When the New York subway began operation in 1904, the *New York Times* quoted an early rider: "Mark my words, the Subway is going to boom the newspaper business. When you get in there's nothing to look at except the people, and that's soon a tiresome job." During the early years of the twentieth century, magazine and newspaper publishers faced the radical implications of mass transit and the development of suburbs, and middlebrow magazines in particular altered content and format in order to attract the growing middle-class readership riding trams and subways. In this presentation, I focus on shifts in content undertaken to reflect the new reality of the commute in the New York literary magazine *The Smart Set*, particularly under the editorship of JA Thayer, an early pioneer in niche marketing. *The Smart Set* was the first literary magazine intended specifically for a New York audience, the precursor of Harold Ross' *New Yorker*. It had begun as a journal of light literary entertainment, founded by a notorious New York blackmailer (and owner of the gossip magazine *Town Topics*) Colonel W. D'Alton Mann. Thayer, however, saw it becoming a sophisticated literary magazine for New York's growing professional class, and hired art critic W.H. Wright as editor in 1913. Wright became the first editor of a popular American magazine to publish European modernism. By looking at subway poems and at editorial comments to the *Smart Set*'s readership, I examine how subway poetry and fiction became a broad cultural phenomenon, so that Ezra Pound's radical modernist poem "In a Station of the Metro" actually fits into what was a widespread popular literary trend. I will also look at the ways in which magazines of this period began to change their format: for instance, *The New Yorker* was designed so it could be held in one hand and read by strap-hangers.

Panelist 2: Faye Hammill (University of Strathclyde)

Title of Paper/Titre de la communication: Sophistication and Sensation: The New Yorker and the New York Reader in the 1920s

Abstract/Proposition: One of Ralph Barton's 1925 New Yorker cartoon features included a picture of a powerful newspaper editor, captioned: Colonel Frank Hause — who, as editor of the Daily News, produces a newspaper which (along with its sister luminaries of the Fourth Estate, Graphic and the Mirror) presents the news in the luscious form in which it is discussed over our best dinner tables by the people who read the Times. High-society New Yorkers, Barton suggests, may only ever be seen reading quality papers, yet they know a surprising amount about the contents of the tabloids. Despite this mockery, The New Yorker itself offered readers access to daily papers and lowbrow magazines: its reporters "read" the seamier side of the city, not only through visiting crime scenes and lurid night spots, but also through surveying and quoting from the popular press. Readers could discover the sensational events and sordid places of the city without having to compromise their reputation as sophisticates by actually buying the Daily News or the Mirror. At the other end of the cultural scale, The New Yorker also reported on the contents of little magazines, and its audience were thus able to keep up with news about modernist publications without being at the trouble of trying to decipher avant-garde texts. The third element of The New Yorker's response to print culture of the city is its part-admiring, part-mocking commentary on its direct competitors, particularly Vanity Fair and The American Mercury. Such references work both to reinforce The New Yorker's place in the sophisticated world of these smart magazines and to differentiate it from its rivals. Concentrating on issues published between 1925 and 1929, this paper will explore the way that The New Yorker mediates the whole range of the New York press, thereby constructing and addresses a readership which is both consciously sophisticated and essentially middlebrow. The discussion will focus particularly on "The Talk of the Town" columns, but will also range over other features and cartoons in which The New Yorker negotiates its relationship (and its readers' relationships) with other periodicals, journalists and editors.

Panelist 3: Will Straw (McGill University)

Title of Paper/Titre de la communication: Quills and Brevities: Career Trajectories in the early 1930s New York magazine scene

Abstract/Proposition: The period 1928-1933 is one of dense, almost indecipherable activity at the lower levels of periodical publication in New York City. This period saw the launch of several cheaply-produced, scandal-oriented weekly tabloids (Broadway Brevities, Broadway Tattler, Scandal, the National Tattler) and the consolidation – amidst the ashes of 1920s “art study” magazines – of the “spicy” magazine, which mixed racy fiction with cartoons and columns of ribald humour. This cluster of cultural activity may be analyzed in terms of the career trajectories which pass through it, linking different spaces within the larger terrain of periodical production. In New York, those active at the level of the scandal tabloid and spicy magazine worked in close cultural and geographical proximity to centres of bohemian or ambitiously literary activity in which many of them had begun their careers (or to which they would subsequently “graduate”). Joe Burten, publisher of early 1930s magazines like Hot-Cha and Hollywood Squawkies (and, by the 1940s, a publisher of soft-core pornography) moved in the 1920s in the circles around the literary Greenwich Village Quill. The Quill’s editor, Robert Edwards, would later serve as columnist for the notoriously lurid Broadway Brevities, alongside such figures as Juanyta Clivette (a poet, Village salon hostess, and one-time contributor to the Quill). Tom Davin moved from the editorship of Broadway Brevities to a position with Cosmopolitan magazine, then through several appointments with mainstream book publishers before becoming Head Researcher on the 1940s progressive newspaper PM. The proximity of cultural worlds producing racy periodicals with those engaged with the little magazine or literary review produced certain visible effects. One was a higher level of erudition in early 1930s spicy magazines than would be typical of the semi-pornographic magazine in later decades, when this proximity had faded. Another effect was a certain complicity,

across both kinds of periodical, in their elaboration of the “erotic” as an aesthetic disposition and means of “branding” titles. This paper will map the shifting dynamics of career and disposition which linked the world of the quasi-pornographic tabloid and spicy magazine to more respectable publishing activity in early 1930s New York.

Title of Panel/Titre de la séance: Blurred Boundaries: The Interactions Among Established and Emerging Media

Chair's name/Président de séance: Simone Murray

Panel topic/Thème du panel: Our panel addresses “the ‘new media’ and book culture” conference sub-theme by examining the strategies of remediation that print culture has developed, and continues to refine, as it responds to the emergence of new media. According to popular belief, new media kills old media. While that is sometimes the case, we are interested in the interactions among established and emerging media, particularly the interactions between print and emerging technologies in the past one hundred years, and how publishers use a partnership with new media to maintain, if not expand, print culture’s share of the spotlight. All three papers examine the ways writers and publishers have used emerging technologies to develop new networks of distribution—and with them, new readers—to maintain traditional audiences, and thus to secure, if not expand, market share. The three papers span seven decades (from the 1930s to the present); three countries (Canada, the United States, and Japan); and several emerging technologies (radio, television, and more recently the mobile telephone). While each paper examines the nuances of a particular time and space, together they raise fascinating questions about how print culture reinvents itself in response to new media. We hope the panel will generate a conversation not only on the ways older technologies (print) respond to the challenges and opportunities of new technology (radio, television, internet, and the cellular phone) but on the blurring boundaries among media.

Panelist 1: Christine Pawley (University of Wisconsin-Madison)

Title of Paper/Titre de la communication: Down Home Media Tie-Ins: Reaching Readers with the Radio Homemakers

Abstract/Proposition: In the middle years of the twentieth century, radio homemakers—women who broadcast on domestic topics, often from their own kitchens—were a familiar presence in rural North America. Initially recruited by small local broadcasting stations to fill otherwise empty daytime hours, radio homemakers provided recipes and household tips to a devoted following. They also often interacted with their children and other family members on the air, creating an impression of the ideal American family that their audiences came to idolize. Some produced newsletters that persisted for decades, achieving astonishing circulations. Kitchen Klatter Magazine, the newsletter that Leanna Driftmier of Shenandoah, Iowa, published in connection with her radio program of the same name, reached a circulation of over ninety thousand, attracting a loyal readership between the late 1930s and 1980s. Regular features included correspondence with readers, advice on how to run a house and raise a family, and suggestions for reading materials for the whole family. The newsletter blended genres, mixing information with storytelling through its compelling narrative of the ongoing Driftmier family saga. Readers were imagined to be similar to the Driftmiers themselves—comfortably situated but not pretentious, Protestant, and native-born of northern European origin (although readers’ own letters sometimes suggested otherwise). Talking to readers as friends and neighbors, Driftmier inspired them to exploit their literary talents for the benefit of themselves, their families, and of their local communities, thus perforating the boundary between print production and consumption. Through exhortation and example, the Driftmiers embodied a domestic ideology that they equated with being American, urging readers to engage in neighborliness with a small-scale commercial flavor. By following the story of Kitchen Klatter’s cast of characters, the mostly female audience could learn to run their households, develop aspirations for their families, and to employ the printed word. At the same time, through these activities,

readers of all ethnicities, classes or religions, could learn how to live like Americans, and in so doing to count themselves as such. Please note that this paper was already submitted as an individual paper before the panel was finalized.

Panelist 2: Mary Murrell (Univ of California, Berkeley)

Title of paper/Titre de la communication: Mass Digitization and the Problematization of the Book

Abstract/Proposition: In this paper I will share observations from my dissertation research, which I am conducting during the academic year 2008-09 at the Internet Archive in San Francisco, CA. There, as part of a larger inquiry into the remediation of the “traditional” print book into electronic forms, I am studying the “mass digitization” of books. Building upon a concept articulated by Jay David Bolter and Richard Grusin, I argue that mass digitization is a contemporary “remediation” of the book, and a case study for considering Marshall McLuhan’s claim that the content of any medium is always another medium: How does the book become the content of another medium (the networked computer)? And, in another sense of remediation, I show how mass digitization is an attempt to “improve” upon the book by developing it from a “closed” object into one that is now “open.” My research situates itself, in broad terms, amid an emergent assemblage of new forms, relations, discourses, and practices of regulation relating to the authorization and circulation of knowledge in the U.S. and Europe. Mass digitization is one element within this emergent assemblage. There are two major mass digitization efforts in the U.S.—Google Book Search and the Open Content Alliance (OCA). I am studying both enterprises: the OCA (administered at the Internet Archive) ethnographically through immersive participation in its daily activities; and Google Book Search through the public conduct of the company and the public speech of its employees and spokespeople. In addition, I am closely following the controversial litigation around mass digitization, especially the proposed settlement of the Authors Guild et al. v. Google and the various responses to that legal development. My paper will draw upon this research to examine mass digitization and its legal entanglements as an important contemporary “event” that rematerializes and reanimates the complex social relations that are contained in books.

Panelist 3: Paul Hjartarson and Kristine Smitka (University of Alberta)

Title of Paper/Titre de la communication: New Media, Print Culture, and the Theory of Remediation: Locating McClelland and Stewart’s NCL Paperback Series in the ‘Constellation of Media’

Abstract/Proposition: When Canadian publisher Jack McClelland launched the New Canadian Library (NCL), an egghead, paperback reprint series of classic Canadian works in 1958, he turned to emerging technologies (radio and television) to promote a risky business venture. The NCL, still in print today, is a concrete example of what communications theorists Jay David Bolter and Richard Grusin term “remediation,” arguing, “what is new about new media comes from the particular ways in which they refashion older media and the ways in which older media refashion themselves to answer the challenges of new media” (Remediation 15). This dialectical relationship between media ensures that older, established media are not invariably effaced by new technology. The NCL complicates an understanding of the paperback as either an old or new technology. Although the paperback has existed since at least the nineteenth century, it gained its modern form and a mass audience in Canada following

World War II. The NCL strove to complicate the disposable nature of the form by republishing old or established, contemporary Canadian authors and texts, a move often equated with the establishment of the Canadian canon (Groening, Lecker, Friskney). Remediating past works in this way, the NCL gained legitimacy. At the same time, McClelland turned to emerging technologies in flamboyant publicity campaigns designed to gain an audience for the books. This paperback reprint series is thus positioned both as an emerging technology (in relation to hard-cover books) and as an established technology (in relation to radio and television). While this paper examines the NCL as an intriguing instance of remediation, its primary purpose is to establish a theoretical framework in which to ground the panel, promoting a conversation between the participants and audience members on the complex relationship between established and emerging technologies.

Title of Panel/Titre de la séance: Creative Crossings: Inter-Media Journeys and the Printed Word in Modern Japan

Chair's name/Président de séance: Sari Kawana

Panel topic/Thème du panel: This panel examines the intertwined relationship between print and adjacent media—film, theater, recorded music, and television—in modern Japan. The three papers bring into sharper focus the material contexts surrounding the production and dissemination of various creative products across a range of media. Jonathan Zwicker discusses the significance of printed matter—broadsheets, advertisements, reviews, and other ephemera—in the documentation and consumption of early Japanese cinema. Investigating examples of such ephemera gathered in the scrapbooks of Komada Kōyō, a narrator (benshi) of silent film active around the turn of the twentieth century, Zwicker considers these materials not as a means to reconstruct the history of the moving image in Japan—the main purpose for which they have heretofore been examined—but as a textual archive that preserves in print the otherwise unscripted processes of production, distribution, exhibition, appreciation, and censorship that shaped early Japanese film. Jonathan Abel explores the different responses of censors to various media in prewar Japan. Taking as examples such creative works as a popular song, a film, a stage play, and a novella, this paper analyzes the degree to which the materiality and production cost of a cultural commodity seem to have influenced the relationship between the producers of that product and the authorities who sought to censor it. Sari Kawana chronicles the revival of Kikuchi Kan's *Shinju fujin*—a novel serialized in 1920 and adapted for television in 2002. When the television version became the surprise smash hit of the *hirudora* (midday melodrama) genre, the original novel—long out of print—became the object of intense commercial demand. After numerous online petitions and public campaigns, two *bunko* (pocket) editions of the novel were republished to wide acclaim. Putting this instance of an inter-media revival in the context of the intense tie-ins and advertising campaigns of the 1980s and 1990s, this paper highlights the process by which consumers, drawn into the world of a creative work in one medium, look to complete their enjoyment of the story by seeking its adaptations in other media. (338 words)

Panelist 1: Sari Kawana (Univ. of Massachusetts Boston)

Title of Paper/Titre de la communication: From Print to Small Screen and Back Again: The Roundabout Revival of Kikuchi Kan's *Shinju fujin*

Abstract/Proposition: This presentation considers the fate of *Shinju fujin* (Madame Pearl, 1920), Kikuchi Kan's newspaper novel in light of the history of media-mix in Japan, and how it was made a bestseller neither as a marketing coup by producers nor as a discovery made by readers. Upon its original serialization, *Shinju fujin* immediately struck a chord with its audience: like many literary bestsellers of its day, the story was adapted into a stage play before the end of its serialization, and made into films long afterwards. But perhaps the most intriguing and recent adaptation of the story took place in 2002, when it was adapted into a *hirudora* (short for *hirusagari no dorama*, afternoon melodrama) and turned into a new story delivered in 65 half-hour installments. Although it was considered to be just one in several series they produce per year, this old-fashioned story—in which an aristocratic young woman bought by a parvenu in the shipping industry in order to make up for his father's financial failure, only to become a widow within months and swear revenge on the society who treat women as commodity—became an unexpected hit and social phenomenon for months. When the series wrapped up, ardent fans sought the original story, only to find out that it was out of print. After online petitions and individual efforts, two *bunko*

(pocket) editions of Shinju fujin were made available. Although the case of Shinju fujin appears to suggest a return to the old model of a bestseller—where an individual work sells well thanks to its broad appeal—this instance seems more complicated when put into the context of the inter-media tie-ups and fierce advertising campaigns of the 1980s and 1990s, when consumers were taught to consume the story in one medium and then move on to another medium—steering production in the direction of their own desires when that medium was not available. By the virtue of the longevity and adaptability of the plot of Shinju fujin, readers were able to express their taste, preferences, and in turn reshape production of the text. (348 words)

Panelist 2: Jonathan Abel (The Pennsylvania State University)

Title of Paper/Titre de la communication: Cutting, Molding, Covering: Media-sensitive Suppression in Japan

Abstract/Proposition: The rise of a mass culture market in Japan accompanied the peak of the state censorship system. From 1924 to 1944, the production of new films, records, and books increased tenfold; the same period also witnessed a deepening and expansion of the censor's purview. Although the budget of the Home Ministry censor's office and the scope of its work grew along with the consumption and circulation of mass media, the concomitant increase in suppressions did not impact celluloid, vinyl, and paper equally. The censor's varied responses to film, records, and print depended on three factors—labor, finances, and audience. The labor required to suppress each of these media determined the range of possible state reactions. The large quantity of printed materials—newspapers, magazines, journals and books—rendered a totalizing print censorship impractical; the much more limited number of films and records produced over the period translated both to a smaller and more complete bureaucracy and to proportionally fewer bans. In addition, the vastly dissimilar opportunity costs and capital investments involved in producing work in each of these media led to very different responses to censorship by producers in these fields. Finally, the censors assumed that each of these media would appeal to different markets and impact those audiences to varying degrees; these assumptions also led censors to consider not only content but also delivery in their decisions. Although they cooperated with filmmakers to suggest cuts throughout the entire period, censors opted out of pre-censorship consultation with producers of print by 1927, preferring to allow print publishers to self-censor. Such factors created circumstances in which the medium of print was more often banned and, at the same time, the most open to publishing sedition and obscenity, the two categories for offence defined by the censors.

Title of Panel/Titre de la séance: Who Decides? Gatekeeping in three countries

Chair's name/Président de séance: Lisa Betel

Panel topic/Thème du panel: Book publishers have always used some sort of gatekeeping mechanism to evaluate manuscripts, and these assessors - whether readers, reviewers or referees - have exercised a great deal of influence on publishing lists. However, the standards and criteria by which they have worked have not always been clear, nor open to scrutiny, and this has laid the gatekeepers open to charges of bias. This panel examines different forms of gatekeeping in various contexts around the globe, and tries to analyse how these biases operate and in whose interests.

Panelist 1: Kevin Absillis (Antwerp University)

Title of Paper/Titre de la communication: The Biggest Scam in Flemish Literature? On the Question of Linguistic Gatekeeping in Literary Publishing

Abstract/Proposition: About halfway through the 1970s the now very renowned Dutch author Jeroen Brouwers stated that for at least the two previous decades, Flemish literature (Dutch-language literature by Belgian authors) had been systematically 'falsified'. According to Brouwers, the average Flemish author was not in command of the Dutch (standard) language, and needed permanent linguistic support from Dutch editors or 'rewriters', as he called them. The indictment caused a major stir in the media, both in the Netherlands and in Flanders. As could be expected, most of the charges were denied by Flemish authors and publishers alike. They tried to dispose of Brouwers' claims as nothing more than a reiteration of age-old Dutch superiority feelings (which of course couldn't conceal the fact that Flemish authors' pride was hurt. The accusations were, after all, a brutal assault on their creative reputation, which was based on the then still unwavering idea of authorial autonomy.) Although Jeroen Brouwers knew what he was talking about, not least because he had worked for a leading Flemish publishing company, it has never been entirely clear whether literary texts by Flemish authors were indeed revised, and if so, to what extent. Based on new research in publishers' archives, it can now be proven that in the 1950s and 1960s, Flemish texts were 'dutchified'. This presentation will illustrate this by comparing manuscripts or typescripts to the texts as they were actually published, and provide further evidence of reading reports. The evidence is not intended to reiterate Brouwers' charges against Flemish literature. On the contrary, refraining from the sometimes overheated and almost always polemical discussions on this subject, this contribution will tackle the question of how we are to make sense of what happened in Flemish publishing houses in the first decades after the Second World War. Is this 'dutchification' an example of linguistic gatekeeping? And what might this particular story teach us about the possible impact of linguistic variety on the distribution of literary texts as well as their ideological and aesthetic reception?

Panelist 2: Elizabeth le Roux (University of South Africa)

Title of Paper/Titre de la communication: Gatekeeping and peer review in apartheid South Africa

Abstract/Proposition: University presses play an important role in knowledge generation and dissemination. Decisions about what to publish and what not to publish in this sector of publishing have been based on peer

review since the seventeenth century. The practice of peer review and the foregrounding of intellectual values is unavoidably exclusionary in what is selected and published, based on notions of 'quality' and 'standards'. Yet, seemingly paradoxically, peer review may result in the promotion of insularity and mediocrity, rather than advancing the most innovative writing. In a politically repressive society such as apartheid South Africa, it was also used as a tool, even a smokescreen, for advancing non-literary and non-academic agendas, to the extent of self-censorship and potentially the censorship of certain politically uncomfortable topics. To some extent, this can be ascribed to the circularity of funding: the (state) subsidisation of both research conducted at the universities, and of university press publishing, which protects the presses from both economic and political constraints, under the guise of intellectual freedom. In recent times, peer review has also come under fire in South Africa for not adequately balancing the 'populist' language of relevance with the 'elitist' language of excellence. It has also been argued that peer review has been used as an excuse to exclude certain groups (blacks, women) from getting their views into print. This paper will examine peer review practices at South African university presses during the apartheid era, in a context where the politically repressive government had a stifling impact on publishing decisions.

Title of Panel/Titre de la séance: The Creation, Dispersal and Re-creation of Sir Hans Sloane's Library

Chair's name/Président de séance: Alison Walker

Panel topic/Thème du panel: This panel will introduce the Sloane Printed Books Project, an online catalogue of the books which belonged to Sir Hans Sloane (1660-1753), physician, scientist and collector. The Sloane Printed Books Catalogue uses database and web technology to provide a 'virtual' re-creation of Sloane's printed collections. It will offer the opportunity to see Sloane's library as a whole for the first time in over 250 years, and illustrate Sloane's place in scientific and intellectual networks at a critical time in the development of modern science. Sloane owned one of the largest libraries in Europe of its time, particularly significant for its holdings of medical and scientific material. At his death, when his collections became the foundation of the British Museum, he had an estimated 40,000 printed volumes. Built up throughout Sloane's long life, his library reflected his professional and personal interests, and illuminates his interaction with the scientific community of his time. This two-year project is a joint initiative by the British Library and the Wellcome Trust Centre for the History of Medicine at University College London. The new catalogue opens up Sloane's library for research into what he owned, how he used it, from whom he acquired items, and how the collection was managed. It is a resource for historians of book collecting and libraries, historians of science or medicine, the intellectual historian and the historian of information.

Panelist 1: Giles Mandelbrote (British Library, London)

Title of Paper/Titre de la communication: Sir Hans Sloane, founder of the British Museum Library

Abstract/Proposition: This paper will set the formation of Sloane's library in the wider context of private and institutional book collecting in England in the first half of the 18th century. Sloane's ambitions for his library were truly encyclopaedic and his books were selected and catalogued with considerable care, by Sloane himself and by the librarians he employed. Sloane's determination to keep his collections together after his own death, and to make them available to the public, proved much more successful than earlier ill-fated initiatives and led directly to the foundation of the British Museum in 1753. In the late 18th and early 19th century, nevertheless, Sloane's printed book collection gradually lost its distinct identity in the Museum's collective memory, as other collections were added and merged and 'duplicate' copies were sold off in a series of auction sales.

Panelist 2: Alison Walker (University College London)

Title of Paper/Titre de la communication: The Sloane Printed Books Project

Abstract/Proposition: The Sloane Printed Books Project aims to build a virtual reconstruction of Sloane's library. The catalogue is hosted by the British Library (www.bl.uk/catalogues/sloane) and contains over 15,000 records (at November 2008). The current project is adding significantly to this total, listing both British Library holdings and dispersed Sloane items in university and research collections across the world. This paper will describe and explain Sloane's own catalogue numbers and other manuscript marks by which books from his library can be

identified. Techniques for searching the database will also be demonstrated, showing how information about previous owners can be brought together and how evidence of use can be recorded and interpreted. As the project continues, we will see more clearly how a great physician and scientist at a time of significant discoveries and progress built up and used his library, and how knowledge was transferred and made available within his community.

Panelist 3: Julianne Simpson (Wellcome Library, London)

Title of Paper/Titre de la communication: From London to Toronto: a case study of the dispersal of Sir Hans Sloane's library

Abstract/Proposition: In 1800 the Medical Society of London acquired the collection of its then President James Sims, about 6,000 volumes of books and manuscripts. Sims had bought heavily at the British Museum duplicate sale of 1788 and among his purchases were books from Sloane's library. The Medical Society had been founded in 1773 by the Quaker physician John Coakley Lettsom. The provision of a library was considered to be one of the most important functions of the Society, however by the 1960s this had come to be seen as a burden rather than an asset to the Society. A substantial part (about 10,000 volumes) was transferred on deposit to the Wellcome Library in 1967. The sale of this part to the Wellcome was finally agreed in 1984. Much of the remainder had already been sold in 1971 and is now in the Thomas Fisher Rare Books Library at the University of Toronto. It is only recently that Sloane's books have begun to be identified amongst the Medical Society of London's collections, now dispersed across two continents, and these will make a valuable contribution to the Sloane Printed Books Catalogue. The mostly medical titles range from the 15th to 18th centuries and include significant authors such as Hippocrates, Vesalius and Boerhaave (a contemporary of Sloane) and earlier owners such as Mildred Cecil, Lady Burghley, and Jean Baptiste Colbert.

Title of Panel/Titre de la séance: Playing library: Representations of Libraries and Librarians in picture books for young children

Chair's name/Président de séance: Lynne McKechnie

Panel topic/Thème du panel: Note: We are submitting a collective abstract for this panel.

Panelist 1: Lynne McKechnie (University of Western Ontario)

Title of Paper/Titre de la communication: Playing library

Panelist 2: Christine Jenkins (University of Illinois at Urbana-Champaign)

Title of Paper/Titre de la communication: Playing library

Panelist 3: Melanie Kimball (Simmons College)

Title of Paper/Titre de la communication: Playing library

Panelist 4: Paulette Rothbauer (University of Western Ontario)

Title of Paper/Titre de la communication: Playing library

Title of Panel/Titre de la séance: Circulation transnationale des imprimés. Nouvelles approches

Chair's name/Président de séance: Marie-Françoise CACHIN

Panel topic/Thème du panel: Ce panel intitulé "Circulation transnationale des imprimés. Nouvelles approches", se fixe pour but de présenter trois des directions dans lesquelles peuvent, désormais, s'orienter les travaux en histoire du livre, et plus largement de tout ce qui en anglais relève de ce que l'on nomme "print culture". Le panel réunit des communications relatives à l'édition, à l'objet livre et à son contenu, mais aussi à la presse, le tout dans une perspective internationale. Il s'agit, dans un premier temps, de montrer quelles sont les stratégies d'exportation des éditeurs, comment ils pensent le marché mondial et comment ils s'organisent pour le conquérir, puis de se pencher, à travers une étude de cas, sur les fortunes internationales d'un roman au XIX^e siècle, enfin de travailler sur un corpus encore peu étudié, mais dont l'existence même témoigne de l'ouverture sur le monde, la presse en langue étrangère.

Panelist 1: Jean-Yves Mollier (Université de Versailles Saint-Quentin-en-Yvelines)

Title of Paper/Titre de la communication: L'édition européenne à l'assaut du marché mondial au XIX^e siècle

Abstract/Proposition: Dès 1800, Londres était considérée comme la capitale mondiale du livre (James Raven) et les bateaux anglais emportaient vers l'empire les imprimés fabriqués dans la capitale du royaume. De la même manière, des commerçants bordelais tels que les Bossange ont profité des troubles de la période révolutionnaire en France pour s'installer en Amérique du Nord et exporter les productions parisiennes très loin au-delà des frontières du pays. Toutefois c'est après 1850 que les éditeurs britanniques, allemands et français ont élaboré de véritables stratégies d'exportation de leurs productions sur l'ensemble des terres habitées. Ils ont, dans un premier temps, ouvert de multiples succursales de leurs firmes en Europe (Bruxelles, Leipzig, Livourne, Paris, Saint-Petersbourg, Vienne, etc.) puis cherché à pénétrer sur les autres continents. L'exemple britannique est un peu différent des autres dans la mesure où l'expansion de la langue anglaise dans l'ensemble de l'imperium a permis de disposer d'un débouché « naturel » mais les autres pays européens, la France et l'Allemagne notamment, ont également cherché à multiplier leurs débouchés et à exporter la presse et les livres dans l'ensemble du monde, et pas seulement dans leurs colonies. C'est donc à étudier les travaux les plus récents en ce qui concerne l'exportation des imprimés dans le monde que s'attachera cette communication.

Panelist 2: Claire Parfait (Université Paris XIII)

Title of Paper/Titre de la communication: Approches transnationales : la question du roman au dix-neuvième siècle

Abstract/Proposition: - Dans L'histoire culturelle, Pascal Ory rappelle que la recherche scientifique n'a pas pour but d'apporter des réponses à toutes les questions mais de « renouveler sans cesse le questionnaire ». - En partant de l'exemple de la circulation trans-Atlantique et trans-Manche de quelques romans, dont Uncle Tom's Cabin, cette

communication aura pour objet d'examiner les questions soulevées par la circulation de romans au dix-neuvième siècle. Que l'on envisage cette circulation comme un transfert ou un échange (avec ou sans réciprocité), on s'intéressera d'abord à la question des réseaux, formels ou informels, qui permettent cette circulation. On analysera également l'importance des relations internationales, qui font qu'un pays s'ouvre ou se ferme aux productions de l'autre à une période donnée. La circulation de textes pose la question des modalités de la transmission, et de la présence ou l'absence d'accord international de copyright. L'examen de la forme matérielle du livre dans un nouveau pays, question qui se complique dans le cas de traduction, sera également pris en compte, de même que le rôle joué par les textes liminaires et la traduction dans la réception et l'éventuelle canonisation. - Les études comparatives et transnationales connaissent aujourd'hui un grand développement, quels enseignements tirer des travaux effectués à ce jour, sur quels obstacles achoppent-elles, quels sont les chantiers du futur dans le domaine des approches transnationales en histoire du livre?

Panelist 3: Diana Cooper-Richet (Université de Versailles Saint-Quentin-en-Yvelines)

Title of Paper/Titre de la communication: Une nouvelle approche en histoire de la presse : l'étude des publications périodiques en langue étrangère.

Abstract/Proposition: Les histoires nationales de la presse, telles qu'elles ont été envisagées et écrites jusqu'à ce jour, prennent rarement en compte l'existence de périodiques – quotidiens, hebdomadaires, mensuels – publiés, en langue étrangère. Seuls les travaux portant sur les communautés d'émigrés – Russes, Allemands, Polonais notamment – ont parfois abordé cette question. Le phénomène, pourtant, est loin d'être négligeable, comme en témoignent les quelques 500 publications de ce type, dans au moins dix langues différentes, actuellement répertoriés, publiés en France au XIX^e siècle. Cette communication s'efforcera de mettre en lumière l'importance de ce corpus et l'intérêt qu'il présente, plus particulièrement pour les recherches relatives aux transferts culturels.

Title of Panel/Titre de la séance: Repossessing the Transatlantic Middlebrow

Chair's name/Président de séance: Faye Hammill

Panel topic/Thème du panel: The burgeoning scholarly interest in exploring “middlebrow” culture in such locales as Britain and the United States reflects the recognition—which SHARP has helped to foster—that a fully inclusive literary history must take account of the production, dissemination, and reception of texts that, when published, incurred both widespread readership and critical disdain. The overarching goal of this interdisciplinary session is to contribute to that history, and especially to the study of twentieth-century authorship, by focusing on three middlebrow writers: J. B. Priestley, Booth Tarkington, and James Gould Cozzens. Each of the papers will recover the social conditions (including the mediations of publishers, advertisers, and other promoters) that created these authors’ popularity. The papers will also chart Priestley’s, Tarkington’s, and Cozzens’s sense of their roles in the face of the disparagement inflicted on them by their modernist adversaries. In its entirety, the session will observe how such factors as the development of broadcasting, the growth of mass consumerism, the influence of book clubs, the climate of wartime, the postwar expansion of university education, and the rise and fall of leftwing politics altered the relationships among authors, readers, and critics. Mindful of the contributions of book history to the understanding of cultural tension, the session will examine the position of the author as both artist and entertainer, the construction of the reader as both autonomous and deferential, and the stance of the critic as both authoritative guide and self-selected exile. From three different angles, the papers will illuminate the struggle for cultural power underlying the attack on middlebrow taste. In addition to investigating the evolving nature of authorship, the session addresses the themes of the Toronto SHARP conference in its transnational dimension. Among British scholars, the conventional wisdom is that the controversy surrounding Priestley and other middlebrow figures reached its zenith in the interwar period. Yet, across the Atlantic, Dwight Macdonald’s famous essay “Masscult and Midcult,” which his review of Cozzens foreshadowed, did not appear until 1960. The participants, who represent both England and the United States, will speculate about the reasons for this difference and enrich each other’s work accordingly.

Panelist 1: John Baxendale (Sheffield Hallam University)

Title of Paper/Titre de la communication: J B Priestley and the ‘Battle of the Brows’ in inter-war Britain

Abstract/Proposition: The rise of literary modernism, and the rise of commercial ‘mass culture’ (the one arguably a reaction to the other) widened the gap between popular and elite taste, and drove a wedge between two different conceptions of authorship: on the one hand the author as artist and innovator, and, on the other the author as communicator, often addressing issues of contemporary concern. The gap was further widened by the cult of the ‘bestseller’ and the rise of the writer as celebrity. These conflicting views of the purpose of literature became a matter of public debate. 1920s and 30s Britain was alive with talk of ‘brows’: high, low, and, in due course, middle – a discourse in which radio and the popular press eventually joined. Among those caught up in the furore was J B Priestley, author of the runaway best-seller *The Good Companions* (1929), and consequently the main target of Virginia Woolf’s vituperative though unpublished attack on the ‘Middlebrow’ (1932). Priestley became a prime example of the writer as celebrity, his opinions sought on a wide range of questions. He became a journalist and broadcaster in his own right, most famously during World War II when he was a hugely popular radical figure. In novels such as *Wonder Hero* (1934) and *They Walk in the City* (1936), and his non-fictional *English Journey* (1934) - itself marketed in much the same way as his fictional best-sellers - he dealt with major social issues of the time. Critics of the ‘middlebrow’ frequently alleged that it offered its readers merely passive entertainment and easy

emotional satisfaction. This paper argues that in Priestley and other 'left middlebrow' writers, readers who wished to could find something more serious as well. These authors formed part of a common public culture, based on popular fiction, newspaper and magazine journalism, film and broadcasting, which combined popular entertainment with an exploration of contemporary social issues. Whether it was redefining authorship or merely selling out to the market, this culture was a product of modernity, and engaged with it at least as effectively as did the culture of modernism.

Panelist 2: Jennifer Parchesky (Arizona State University)

Title of Paper/Titre de la communication: The Rise of Booth Tarkington and the Fragmentation of the Literary Field: 1899-1946

Abstract/Proposition: The rise of middlebrow culture in America was intertwined with the fate of literary realism. Emerging in the late 19th century as the dominant term of an emergent highbrow/lowbrow divide, realism came under attack in the 1920s by modernism but retained the allegiance of many leading critics as well as a broad "middlebrow" reading public. My paper traces these struggles through the shifting reception of Booth Tarkington, who was arguably the leading American novelist of the first half of the twentieth century. Emerging in 1899 as an exemplar of Howellsian realism, he dominated the late 1910s to mid-1920s, winning two of the first three Pulitzer Prizes for *The Magnificent Ambersons* (1918) and *Alice Adams* (1921). Praised by leading critics, chosen by *Literary Digest* readers in 1921 as the "classic author of to-day," and named by the *New York Times* one of the "twelve greatest living American men," Tarkington seemed the heir apparent to Howells status as "dean of American letters." By the 1930s, however, the field of "letters" had been fragmented, as modernists claimed the distinction of "highbrow," relegating realism to the newly constructed "middlebrow." Tarkington's reign was limited to the narrower role of "dean of professional American fiction writers" or, even more damningly, "the dean of American middle-class letters." While Tarkington's evolving reception reveals the success of modernism in claiming the "highbrow," there is ample evidence that a majority audience continued to prefer his work and the "middlebrow" realism it exemplified. Library and publishing studies in the 1930s and 40s, as well as sales and book club selections, show him as one of the most widely read novelists of the era. Collaborations with theater, film, and radio expanded his popular audience while helping legitimize those media. Fan letters and reviews delineate the oppositional terms in which readers valorized him against both "highbrow" modernists and "lowbrow" romancers. Drawing on extensive primary research, my analysis supports the panel's larger contention that the study of reading and publishing is key to our understanding of the evolving nature of authorship.

Panelist 3: Joan Shelley Rubin (University of Rochester)

Title of Paper/Titre de la communication: Critical Authority, Middlebrow Authorship, and Autonomous Readers: The Reception of James Gould Cozzens's *By Love Possessed*

Abstract/Proposition: The wide acclaim for James Gould Cozzens's best-selling novel *By Love Possessed*, published by Harcourt, Brace in 1957, prompted the critic Dwight Macdonald to issue a vitriolic attack in *Commentary* not only on Cozzens's skills as a stylist but also on what Macdonald termed the "Middlebrow Counter-Revolution." My paper will move beyond previous treatments of this telling episode in American literary history by asking not whether Macdonald was right or wrong, but, rather, what conditions shaped the reception of the novel, what was at stake for the two adversaries, and how the contretemps reveals the changing relationship between readers, writers, and literary critics in mid-twentieth century America. As such, it contributes to the SHARP conference

focus on the evolving nature of authorship. By highlighting anxieties about the critic's loss of authority over the reading public, it also provides a context for more recent concerns about the impact of Amazon.com and Oprah Winfrey on book choices. Specifically, I will discuss Cozzens's mastery of the institutions of middlebrow culture—his marriage to a prominent literary agent, for example, paved his way at the Book-of-the-Month Club—and the unusually extensive advertising campaign for *By Love Possessed*. I will argue as well, however, that Cozzens's disdain for celebrity functioned (along the lines James English proposed in *The Economy of Prestige*) to enhance his image as a high-culture figure. At the same time, Cozzens's resentment of "coterie" critics led him to vilify all of them as Jews and as effeminate, while insisting that "mature" readers could appreciate his work without the need for critics at all. That move exposed the struggle for power that underlay Macdonald's observations about the peril the middlebrow posed to American culture: observations Macdonald would make more general in "Masscult and Midcult" (1960). My presentation will thus elaborate on my effort, in *The Making of Middlebrow Culture*, to understand the category of the middlebrow in relation to the social factors that governed its use. In terms of sources, I will pay special attention to letters from readers and publishers in the Cozzens papers at Princeton and the Macdonald Papers at Yale.

Title of Panel/Titre de la séance: The History of the Book in Canada, the United States, and Latin America:

Chair's name/Président de séance: Caroline Sloat

Panel topic/Thème du panel: The session will serve as a gauge of the preliminary impact of the national book histories in North America and ongoing needs and opportunities for the study of the history of the book in the Americas more generally. Some of these "needs" have been addressed by the publication of the Canadian and United States book history series, although they also point to further opportunities. The databases created as part of the Canadian project are beginning to come online offering other opportunities for scholarship unique to that national project. The questions for the rest of the hemisphere are big ones: How might the history of the book be influencing literary and historical scholarship and how the idea of a survey, along the lines of the Canadian and US projects is/might be/might not be considered appropriate.

Panelist 1: Patricia Fleming (University of Toronto)

Title of Paper/Titre de la communication: More Courses, New Publications, and Fresh Projects, But What of the Discipline Itself?

Abstract/Proposition: Conceived by a team of historians, librarians, and literary scholars the "History of the Book in Canada/ Histoire du livre et de l'imprime' au Canada" was published in three volumes in English and French in 2004, 2005, and 2007. Generous funding from the Social Sciences and Humanities Research Council of Canada supported research. It can easily be argued that HBiC/HLIC transformed the practice of book history in Canada during the past decade. Has HBiC/HLIC broadened fields of inquiry, provided a foundation for ongoing research, and stimulated collaboration among scholars from different traditions? In this paper I will review the state of book history a decade ago, consider how the editors shaped each volume, and speculate about the future.

Panelist 2: Hortensia Calvo (Tulane University)

Title of Paper/Titre de la communication: The Spanish American Book

Abstract/Proposition: not available

Panelist 3: Bertrum MacDonald (Dalhousie University)

Title of Paper/Titre de la communication: Advances in Book History in a Digital Age

Abstract/Proposition: Drawing on experience gained in creating national, bilingual databases for the recent History of the Book in Canada / Histoire du livre et de l'imprimé au Canada project, this paper will discuss the value and potential of employing digital resources for documentation and analysis of book history. New levels of

understanding will occur as the growing body of digital resources and analytical tools are employed to expand book history beyond contributions of local or national projects which have dominated the field to date.

Panelist 4: David Hall (Harvard Divinity School)

Title of Paper/Titre de la communication: Between cultural history and book trades history: a necessary awkwardness?

Abstract/Proposition: The American series is informed by book trades history, with its base in descriptive bibliography, but also, and perhaps more strongly, by cultural history with its interest in identity, negotiations, and politics. A persistent question as the series has developed was how to connect these two disparate modes of doing book history.

Title of Panel/Titre de la séance: Entre l'action et l'engagement : parcours d'hommes et de femmes du livre au Québec

Chair's name/Président de séance: Josée Vincent

Panel topic/Thème du panel: Cette séance regroupe des chercheurs doctorants qui participent au projet du Dictionnaire historique des gens du livre au Québec, réalisé par le Groupe de recherche sur l'édition littéraire au Québec à l'Université de Sherbrooke. Ce projet vise à présenter les principaux acteurs du système-livre au Québec - éditeurs, bibliothécaires, imprimeurs, libraires, papetiers, illustrateurs, fonctionnaires et autres agents - qui ont marqué l'histoire de leur profession. Ainsi, dans ce projet, tant les éditeurs que les regroupements actifs dans le milieu du livre feront l'objet d'une recherche approfondie. À l'instar du projet de Dictionnaire, la séance « Entre l'action et l'engagement : portraits d'hommes et de femme du livre au Québec » soumise au congrès 2009 de SHARP sera l'occasion d'observer le parcours de trois individus qui ont été ou qui sont toujours actifs dans le milieu du livre au Québec. Il sera question de Jeannette Boulizon, membre puis présidente de la Société d'étude et de conférences, d'Alain Stanké, fondateur des éditions internationales Alain Stanké, et de Serge Mongeau, fondateur des éditions Écosociété. Les communicants aborderont les parcours professionnels de ces individus qui s'inspirent d'une tradition dans le milieu du livre et mettront en lumière leurs actions et leurs engagements afin de redécouvrir ces itinéraires remarquables et innovateurs.

Panelist 1: Fanie St-Laurent (Université de Sherbrooke)

Title of Paper/Titre de la communication: Jeannette Boulizon: S'intégrer dans son milieu et partager son savoir

Abstract/Proposition: Jeannette Chobert Boulizon émigre au Canada en 1938 et fait partie, avec son mari Guy Boulizon, de l'équipe de professeurs fondatrice du Collège Stanislas de Montréal. Elle s'intègre rapidement à la société canadienne-française et devient à la fois professeure au primaire, cheftaine de louveteaux et membre d'organisations religieuses, éducatives et culturelles. Mère de trois enfants, bachelière en théologie et détentrice d'un diplôme de maîtrise en phonétique, Jeannette Boulizon est à la fois une femme de culture et d'action. À son arrivée au Canada, elle constate d'emblée que de nombreuses femmes de l'élite sociale – les mères de ses élèves –, bien que très intelligentes, n'ont pas une culture très élargie parce que leur milieu familial n'a pas accordé assez d'importance à leur formation scolaire. L'initiative d'un regroupement, la Société d'étude et de conférences (SÉC), de réunir des femmes dans le but de parfaire leur culture intellectuelle, la séduit et l'interpelle. Elle assiste aux conférences dès le début des années 1940, puis elle présente des travaux à titre de membre régulier du cercle Sainte-Marie à partir de 1958. Dévouée et volontaire, elle s'investit dans différents comités puis est élue présidente de la SÉC de 1985 à 1988. L'objectif de la communication est de dresser le parcours de cette femme et d'expliquer l'importance de sa contribution dans l'histoire des femmes au Québec. Décédée en 2007, Jeannette Boulizon a eu un parcours pluridirectionnel qui l'a amenée soit à élargir sa culture personnelle, soit à la partager. Dans tous les cas, elle a su déjouer les stéréotypes sexuels afin d'atteindre son but. Il semble que son statut d'immigrante française scolarisée et active sur le marché du travail lui aura donné une crédibilité, une assurance, une volonté peu habituelle avant les années 1960.

Panelist 2: Marie-Ève Riel (Université de Sherbrooke)

Title of Paper/Titre de la communication: Le « loup canadien » : parcours d'Alain Stanké dans le monde de l'édition

Abstract/Proposition: Alain Stanké, journaliste québécois d'origine lituanienne, fonde en 1975 les éditions internationales Alain Stanké, après avoir fait ses premières armes d'éditeur aux éditions de l'Homme et La Presse. Son objectif est d'inscrire la maison dans un réseau international, en faisant d'elle la plaque tournante entre l'Europe et le Nouveau Monde en matière d'édition française de best-sellers. Bien vite, l'éditeur réussit quelques prouesses commerciales, comme l'acquisition des droits exclusifs pour la version française des mémoires de l'ex-président américain Nixon, ce qui lui vaut le surnom de « loup canadien » dans le milieu éditorial français. Mais il ne s'agit pas de son seul coup d'éclat. « Instant book »,ancements tapageurs, concours, célébrations d'événements historiques, Stanké ne ménage aucun effort pour faire connaître sa production. L'objectif de la communication est de dresser le parcours de l'éditeur de manière à faire ressortir la spécificité du cas : au Québec, si on exclut la période de la Seconde Guerre mondiale qui a littéralement mais exceptionnellement propulsé les éditeurs canadiens-français sur le marché international du livre, c'est l'une des premières fois qu'un éditeur a de pareilles visées mondiales. Il semblerait en outre que c'est spécifiquement l'expérience de journaliste de Stanké qui lui serve dans l'orientation de ses stratégies, et qu'en ce sens, il rejoue à sa façon les techniques de promotion du milieu éditorial québécois.

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Panelist 3: Pascal Genêt (Université de Sherbrooke)

Title of Paper/Titre de la communication: Serge Mongeau : portrait d'un éditeur rebelle

Abstract/Proposition: Médecin, auteur de plus de 25 livres dont le best-seller *La simplicité volontaire*, militant bien connu des milieux pacifiste et écologiste, Serge Mongeau a créé, à l'automne 1992, les éditions Écosociété, une maison d'édition sans but lucratif et indépendante qui occupe une position particulière dans le paysage éditorial au Québec. Né en 1937 à Montréal, Serge Mongeau se définit lui-même comme un « rebelle qui n'accepte ni les demi-mesures ni les compromissions ». Son destin est intimement lié à celui d'un Québec plongé en pleine Révolution tranquille, une période d'euphorie partagée entre discours nationaliste, identitaire et recul de l'influence de l'Église sur la société. C'est aux côtés de Jacques Hébert, aux Éditions du Jour, qu'il aura sa première « leçon en édition », expérience qui le poussera, quelques années plus tard, à créer les éditions Écosociété, faute d'avoir pu trouver une maison d'édition qui partage ses valeurs. L'objectif de la communication est de dresser le parcours de cet éditeur unique à travers l'histoire des éditions Écosociété, une maison d'édition où curiosité, diversité des points de vue, engagement, participation aux débats, proximité avec les mouvements sociaux et indépendance sont autant de qualificatifs propres à leur catalogue qu'à son fondateur, Serge Mongeau.

Title of Panel/Titre de la séance: Lost and Found: Modernist Book Publishing and Acts of Retrieval

Chair's name/Président de séance: Ted Bishop

Panel topic/Thème du panel: This panel seeks to excavate new material sites for the production and negotiation of modernist culture in spaces and places that have tended to get lost in orthodox or overly categorical readings of modernism. Bringing a book historical perspective to our explorations of library collections, the practices of an in-house private printing press, and the complex, dialectical interplay between book reviews and advertisement copy in interwar periodicals, our panel complicates standard literary critical assessments of the period by focusing on new archival and bibliographic sources that broaden our material-historical understanding of the era. We juxtapose contraband erotica with 'highbrow' authorship, the piecemeal mechanics of typesetting with the unwieldy Victorian novel, and the intellectual concerns of the weekly review with the economic exigencies of the book trade in ways that force a reconsideration of the methodologies and disciplinary imperatives that have conventionally defined the modernist canon.

Panelist 1: Claire Battershill (University of Toronto)

Title of Paper/Titre de la communication: Misplaced Erotica: *Romance of a Harem*, Modernist Publishing and Censorship

Abstract/Proposition: In the Virginia Woolf collection at the University of Toronto's E. J. Pratt Library is a book titled *Romance of a Harem* (19??) that contains erotic illustrations, and bears the imprint: "Privately Printed for the Hogarth Press New York." This text appears to be masquerading under the imprint of the Woolfs' respectable modernist press, founded in 1917; the book is not part of any official Hogarth Press records and the Woolfs never employed a New York printer. So why are is it in Woolf's collection? What, to paraphrase Robert Darnton, is its book historical "life cycle"; how is it complicated by this placement in Woolf's library? I argue that this 'misplaced' book--a memoir of a French woman enslaved in a Turkish harem--was likely part of a phenomenon of "Private printing" in the United States in the 1920s and 1930s, often a euphemistic phrase for explicit materials that might otherwise have been (and sometimes still were) censored under the Comstock Law. Although neither Woolf nor her English readers would likely have understood the phrase to have had the resonance it did in the American book trade, other "shared institutional structures" as Lawrence Rainey defines them in modernist publishing practice, such as small print runs, predated the use of similar methods to distribute pornography. So, even if this "Hogarth Press New York" publication was not a direct imitation of the Woolfs' Hogarth Press, the phenomenon of "private printing" of which it was a part did seek to emulate the style, discretion, and coterie audience of comparable modernist publications and the distribution practices of modernist publishing houses. Furthermore, certain generic associations of the text connect closely with Woolf (whose own interest in travel writing, women's memoirs, and Turkey were profound), but also, ironically, to a particular niche of books prohibited under Comstock, including so-called "Oriental Love Books" and "Secret Memoirs." As Woolf demonstrated in *Orlando* (1928), women's textual and sexual lives were often circumscribed by prudery and censorship, all the more reason for us to take a closer look at what contraband books today reside in special collections that bear her name.

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Panelist 2: Alice Staveley (Stanford University)

Title of Paper/Titre de la communication: Books, Boats, and Bindings: Virginia Woolf and (W)rites of Passage at the Hogarth Press

Abstract/Proposition: "I keep thinking of different ways to arrange my scenes; conceiving endless possibilities; seeing life as I walk about the streets, an immense opaque block of material to be conveyed by me into its equivalent of language." -Virginia Woolf, 4 November 1918 When Virginia Woolf became co-owner in 1917 of the Hogarth Press, her in-house private printing press, she became so absorbed in the messy and mechanical business of typesetting and inking that the experience provided a new materialist prism through which to engage in the flânerie of literary modernism. Yet, if it has become a commonplace of Woolf criticism to date the emergence of her modernist aesthetic from 1917 when she began to compose and handset a series of unequivocally modernist short fictions, there has been little engagement with how printing precipitated this seemingly spontaneous modernist turn. My purpose in this paper is twofold: first, to examine the theoretical impasses between book history and feminist narratology which have arguably kept Woolf outside important movements within material modernism that have more readily embraced writers including Yeats, Eliot, Joyce, and Pound; second, to argue that by opening a dialogue between these sometimes divergent critical fields, we might better understand the generic implications for histories of modernist print culture by the unexplored "printerly aesthetic" of Woolf's post-1917 short stories. These new readings of her short fiction reach backwards in time to form a bridge to Woolf's more 'traditional' early novels: how the status, placement, loss and destruction of books as material objects—handled, mislaid, over-read, left unread, drowned or broken apart—in Woolf's inaugural realist novel, *The Voyage Out* (1915), prefigures the problematic initiation rites of a female protagonist *without* access to her own press. This new bibliographic interrogation of Woolf's first novel will retrieve its significance for studies of both book history and feminist narratology that complement the recent surge of criticism surrounding the novel's depiction of reading, censorship, the slave trade, and the body, all in an effort to answer an abiding question: How did Woolf's feminist modernism arise from her activities as printer, typesetter, and self-publisher at the Hogarth Press?

Panelist 3: Elizabeth Dickens (University of Toronto)

Title of Paper/Titre de la communication: Trading in Books: British Periodicals and the Interwar Book Trade

Abstract/Proposition: Despite the long tradition of book trade studies and the recent expansive growth in periodical studies, work on the book trade and on periodicals have rarely focused on their complex interaction and mutual dependence. Yet these print phenomena have often worked together, providing content, ideas, and promotion for each other. This relationship is particularly marked in the British book and periodical culture of the late nineteenth and early twentieth centuries during which both media underwent multiple and significant organizational changes. In the interwar years, the book trade developed a particularly close relationship with intellectual weeklies, such as the *Nation and Athenaeum*, the *New Statesman*, and the *Times Literary Supplement*. These periodicals became not only the primary vehicles through which the trade advertised to its customers but also forums for discussing all aspects of books; the weeklies served as mediators between the book trade and their customers through publishing lengthy and wide-ranging reviews, lists of new books, and publishers' advertisements. The books that the weeklies reviewed and advertised represented a full range of genres, publishers, and even brow levels: so-called "modernist" imaginative literature appeared beside biographies, popular fiction, and books of philosophy, with no particular preference given to fiction or non-fiction, small publishers or large and long-established houses. My paper examines the mutual dependence of the interwar British book trade and weekly review periodicals to illuminate their dynamic juxtaposition of commercial, aesthetic, and intellectual interests, and to problematize print culture narratives that draw overly sharp

distinctions between such nebulous categories as "modernism" and "mass culture." I argue for the development of new methodologies that will read across the boundaries of book trade studies and periodical studies and that will account books as they were contemporarily published, sold, and discussed rather than as English departments have categorized them in retrospect. Our definitions of modernism and understanding of the contemporary print culture are contingent upon what we retrieve from and how we read the material archive; the British weeklies and their relationship with the book trade in the 1920s and 1930s play an integral but heretofore unexamined role in shaping such understanding.

**Title of Panel/Titre de la séance: The Collected Works of Gerard Manley Hopkins:
Ethical Dilemmas, Editorial Responsibilities, and Scholarly Publishing Today**

Chair's name/Président de séance: Michael Suarez

Panel topic/Thème du panel: Gerard Manley Hopkins is one of the pre-eminent poets of the nineteenth century. Yet, remarkably, no edition of his Collected Works has ever been published. In this panel, the General Editors of the first-ever Collected Works (8 vols., Oxford University Press, 2006–13) will explain the genesis and development of the edition, paying particular attention to issues of particular interest to members of SHARP. In a presentation richly illustrated with extensive manuscript materials, we will discuss the editorial problems and possibilities arising from such works as Hopkins' diaries (including sensitive material GMH used to prepare for auricular confession), his sermons and spiritual meditations, Oxford essays, and the harrowing Dublin Notebook. The editors will consider the ethical issues attendant upon publishing these writings never intended for publication. We will also reflect on the editorial questions arising from a body of surviving work that includes Hopkins' music, sketches, and poems. Reviewing the editorial history of the poems from Robert Bridges's highly interventionist 1918 edition to Norman MacKenzie's controversial Poetical Works of Gerard Manley Hopkins (1990), we consider not only how the poems might best be edited in their own right, but also how that editorial project will be altered by the publication of the previous seven volumes in the edition (1-2: Correspondence; 3: Diaries and Journals; 4: Oxford Essays; 5: Sermons and Spiritual Writings; 6: Sketches, Notes, and Studies; 7: The Dublin Notebook). Summarizing the vexed history of publishing Hopkins, and delineating the competing interests and editorial visions of various parties, we will raise questions about intellectual property and the responsibilities of copyright holders, manuscript owners, and scholarly editors. We will discuss the modern codicological study of Hopkins' MSS, and the unanticipated insights into his compositional methods that have come from the close scrutiny and careful comparison of his surviving writings. Finally, we will consider the legal and commercial complications inherent in our attempts to make reproductions of the manuscripts available to the public at large, and what the edition and its history reveal about scholarly publishing in the first decade of the new century.

Panelist 1: Michael Suarez (Campion Hall, Oxford)

Title of Paper/Titre de la communication: The Collected Works of Gerard Manley Hopkins: Ethical Dilemmas, Editorial Responsibilities, and Scholarly Publishing Today

Abstract/Proposition: as above.

Panelist 2: Lesley Higgins (York University, Toronto)

Title of Paper/Titre de la communication: The Collected Works of Gerard Manley Hopkins: Ethical Dilemmas, Editorial Responsibilities, and Scholarly Publishing Today

Abstract/Proposition: as above.

Panelist 3: Brian Dunkle (information not available at time of printing)

Title of Panel/Titre de la séance: Book History in Asia: New Explorations in India, Japan and the Philippines

Chair's name/Président de séance: Patricia Fleming

Panel topic/Thème du panel: The history of the book in Asia is somewhat like a reflection of Asia itself: very diverse, extremely old, unevenly developed and to some extent unknown outside the region. Studies on the book and publishing are well developed in some Asian countries, such as China, Korea, India and Japan, which also have well-established book cultures and publishing enterprises that were first nurtured through relations with China over a thousand years ago. The Philippines benefited from the introduction of European style printing and publishing, but it is significant that the first Philippine imprints were produced by Chinese printers in the sixteenth century. These are some of reasons studying the history of Asian book cultures is complex. This panel will explore some of the diverse ways being used in India, Japan and the Philippines to elucidate the region's book history, particularly in terms of the roles computers and the Internet play in this process. In the Indian presentation, emphasis is placed on computerized databases used for bibliometric analysis in order to create a set of cartographies of early printing and publishing in Bengal before 1867. The Japanese presentation will discuss a recently revealed massive library collection of 25,000 items on Japanese publishing that was made more widely known through the use of the Internet. The Philippine presentation extends the use of computers and the Internet to blogs as it examines how they may be used as a research tool for accumulating evidence of readers' reception of history books published in the Philippines.

Panelist 1: Abhijit Gupta (Jadavpur University)

Title of Paper/Titre de la communication: A Bibliometric Analysis of Printing in Bengal, 1778-1867

Abstract/Proposition: In the history of printing and publishing in Bengal, 1867 is regarded as a watershed year. This was the year of the Press and Registration Act (Act XXV of the Governor General of India in Council for 1867), after which it became mandatory for any printer/publisher to register his publications with the government. While the impulse behind the act was purely political, it proved to be a retrospective blessing for bibliographers and historians of the book. The bibliographic control that the act brought in its wake enabled book historians to form a fairly accurate assessment of printing in Bengal in the post-1867 period. This, however, is not the case with the pre-1867 period. Due to the absence of any reliable bibliographies or databases, research in this area has been partial and inconclusive. For a long time, scholars drew upon two lists, one compiled by Rev. James Long in several instalments in the 1850s, and the two-volume Bhattacharya compilation in the 20th century. There were also the British Library and Indian Office lists compiled by J.F. Blumhardt in the late-19th and early-20th centuries. In 1976, M.F. Khan compiled what should be regarded as the first ever short-title catalogue in the Bengali language for the period 1778-1866, based on the holdings in ten libraries in the UK. Over the past few years, we have compiled a descriptive bibliography, as well as location register, of books printed in Bengali until 1867. The aim of this database was not only to fill the gaps in the previous bibliographies, but also to generate additional data fields such as title-page transcription. This database, we believe, gives access to a range of bibliographical tools hitherto unavailable to scholars. It will now be possible to analyse the history of printing in Bengal with reference to such parameters as genre, price, printer, place of publication and other bibliographical markers. In this paper, I propose

to attempt a series of such studies based on the data available to us. Through these largely bibliometric analyses, I hope to create a set of cartographies of early printing and publishing in Bengal.

Panelist 2: Amadio Arboleda (Josai International University)

Title of Paper/Titre de la communication: The Nunokawa Collection's Impact on Japanese Publishing Research, 1896-1996

Abstract/Proposition: This presentation will examine the importance for researchers of Japanese publishing history of the "Nunokawa Collection on the History of Japanese Publishing" at the National Diet Library of Japan that became widely known because of reports about it on the Internet. The collection is made up mainly of the personal library of Kakuzaemon Nunokawa, who was a publisher, editor, teacher, and writer. Born in 1901, Nunokawa worked most of his life as an editor for Iwanami Shoten, one of Japan's oldest and most prestigious publishing companies. He donated his books to the Diet Library in 1987, nine years before his death. The collection was made available to the public in 2004. Given the size of the collection, with 25,000 items, examination of it and its implications has barely started. The presentation will try to demonstrate the enormous potential of the collection for research on the conditions that supported the emergence and endurance of a dynamic publishing culture in Japan. Covering a period of 130 years from 1896 to 1996, it includes 12,000 volumes of books in Japanese, 600 books in Western languages, 1,700 periodicals, as well as papers, pamphlets, diaries, notes, and documents on a wide range of topics related to publishing. The collection is particularly unusual because it gives researchers access to a large body of work going back as far as 1896. Another strength is its very wide range of topics and the broad scope of materials. The presentation will also cite some of the ongoing research about the collection and research based on it, as well as plans to make it more accessible through the Internet.

Panelist 3: Vernon Totanes (University of Toronto)

Title of Paper/Titre de la communication: Blogs as Evidence of Reception of Filipino History Books, 1979-2009

Abstract/Proposition: The ways in which books have been received by readers are not easy to determine. Personal correspondence, book reviews, interviews, diaries and marginal comments in books have been used to illustrate readers' opinions of certain books. But very little attention, if any, has been paid to the use of blogs, which some call "online diaries," as evidence of reception of books in the twenty-first century. This paper will show how differences in the way bloggers write about books they read can be used as indicators of reader reception. The reception of two Philippine history books--written by Filipinos and published in the Philippines, both of which are considered influential by various groups in different ways--will be discussed in this paper. One is *Pasyon and Revolution* (1979) by Reynaldo Ileto, which was based on the author's PhD dissertation, and the other is *Rizal Without the Overcoat* (1990) by Ambeth Ocampo, which is a collection of newspaper columns written by someone who started as a journalist, but is now better known as the most popular Filipino historian in the Philippines. Ileto's book is one of the most controversial and best-reviewed history books on the Philippines. Ocampo's work, meanwhile, has been all but ignored by the scholarly community. The sales figures for both books, however, indicate that more Filipinos have read--or at least bought--the latter than the former. This observation is supported by the "reviews," lists and passing mentions in the blogs where the titles of the two books appear. The method by which these posts were found, and the quantity and quality of the posts about each book will be the focus of this paper.

Title of Panel/Titre de la séance: Educating the Empire:

Beginning a Transnational Book History Project

Chair's name/Président de séance: Simon Eliot

Panel topic/Thème du panel: For the last two years academics in the Centre for Manuscript and Print Studies (CMPS) in London, in Jadavpur University (India) and the University of Pretoria (South Africa) have been discussing the possibility of launching a project in international book history. This will look at the trade in educational texts between the UK, Bengal and South Africa, and within Bengal and South Africa, over the period 1800-1920. The project will allow us to explore an under-researched topic in book history - textbooks - and in a way that emphasises the links between growing local and national self-confidence, the emergence of local or national syllabuses, the creation and regulation of examination systems, and the high levels of profit available to those publishers, indigenous and international, who were successful in supplying these rapidly-expanding domestic markets. It was in this system that educated the first generation of leaders of independent Commonwealth countries. This year the CMPS gained a grant from the Gladys Krieble Delmas Foundation in New York to run a one-month pilot project on this subject. In November 2008 Swapan Chakravorty (Jadavpur), Francis Galloway (Pretoria) and Simon Eliot (CMPS) worked together in London create the documentary and methodological foundations for such a research programme. By the end of the month they had identified the major UK and indigenous educational publishers involved in the trade, had developed methods to map these publishers' output of titles, had surveyed some of the relevant archival resources, and had produced a testable model of what happened to educational publishing in the British Empire as it reached its zenith and prepared for the uncertainties of the twentieth century. The panel will consist of three speakers: Ian Willison (CMPS) will survey the context of the project; Francis Galloway will describe her work on how South African educational publishers responded to local challenges, and Swapan Chakravorty will explain the transformation that occurred in educational publishing in Bengal in the late 19th Century.

Panelist 1: Ian Willison (University of London)

Title of Paper/Titre de la communication: Some links between educational publishing in the UK, Bengal and South Africa 1800-1920

Abstract/Proposition: This paper will set the context for the other two by explaining the thinking behind the project, the nature of its emerging methodologies, and the various practical problems of funding an international scholarly programme. It will also take the opportunity to discuss the ways in which this International Book History initiative relates to the various ways in which SHARP as a learned society is working towards the CISH conference in Amsterdam in 2010.

Panelist 2: Swapan Chakravorty (Jadavpur University)

Title of Paper/Titre de la communication: Educational publishing in Bengal 1800-1920

Abstract/Proposition: This will be a survey of the cultural dynamics of the educational press in Bengal between 1800 and 1920. It will survey the earlier mission presses and the activities of such organisations as the Calcutta School Book Society. However, it will spend much of its time exploring the remarkable changes that came about in the 1880s and 1890s when reform of the educational systems provided much larger and much more standardised markets for text books which major UK and Indian publishers then did their best to exploit. Evidence of the trade in text books between the UK, South Africa and India will also be explored.

Panelist 3: Francis Galloway (University of Pretoria)

Title of Paper/Titre de la communication: Between two languages; textbooks in South Africa 1800-1920

Abstract/Proposition: This will take the form of a survey of the trade in text books between the UK and South Africa, and within South Africa. In particular it will look at the output of two South African book trade companies, Juta and Co., and Maskew Miller, both of whom acted as agents for UK publishing firms but also published material in their own right. A study of these firms' outputs will lead to a discussion of the publishing context in which school books often found themselves, in particular, the publishing of law. Based upon an analysis of Juta's and Maskew Miller's title output I shall also discuss the tensions and opportunities presented to educational publishers who were obliged to publish to two culturally and linguistically separate groups: English-speaking and Afrikaans-speaking.