SHARP 2011:
The Book in Art and Science
Washington D.C.
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After an extremely positive experience at my first SHARP conference in Helsinki, I knew SHARP 2011 would be a treat. The program began with such a variety of pre-conference events that it was difficult to decide which to sign up for. I toured the Dibner Library (National Museum of American History) first. Lilla Vekerdy (Head of Special Collections) gave a short presentation on Paracelsus’s Great Surgery and then we were able to look at some highlights from the collection, among others, a copy of the famous 1493 Nuremberg Chronicle. I also took the exhibition tour of Fama, Fortune and Theft: The First Shakespeare Folio (folger Library). Our guide was Owen Williams (Assistant Director); we learned about Folger’s passion for First Folios and the challenges regarding the conservation of such a prestigious collection.

The excellent pre-conference offerings foreshadowed the overall high quality of the papers held at SHARP 2011. The conference opening at the National Library of Medicine was no exception. Jonathan Topham explained to a full auditorium “Why the History of Science Matters to Book History,” giving us countless impulses to discuss the conference theme not only that evening at the following reception, but also throughout the rest of the conference.

With a flurry of stage fright I headed to the Library of Congress Friday morning: my paper was the first in the morning session ‘Cartoons and Comics’, followed by Padmini Ray Murray, who spoke about “Scott Pilgrim and the Future of Comics Publishing” and Carol Tilley, who presented a fascinating paper delineating Federic Wertham’s pathologization of comic book readers. Wertham’s original records of children’s reading experiences show alarming divergences from what was ultimately published in his book Seduction of the Innocent (1954). The session was followed by Elizabeth Eisenstein’s keynote “From Divine Art to Printing Machine and Beyond,” and I think everyone in the full auditorium would agree that it was a privilege to hear her speak.

Two fascinating panels followed in the afternoon: ‘New Work in Modern Books Series’ and ‘Children’s Books, Readers, and Libraries.’ The first full conference day came to a close in the Globe-esque auditorium of the Folger Library, where Ian Gadd spoke about “Book History and the Organization of the Early Modern English Book Trade,” focusing on the role of the Stationers’ Company. The ensuing reception in the exhibition area gave delegates a welcome opportunity to discuss ideas received throughout the day and to renew conference friendships.

My program on Saturday included the panel ‘Catholic Books and Readers’, ‘Transnational Transactions, Literary Formations,’ and ‘Cultural Spaces, Reading Communities, and Social Exchange.’ In the second panel, I particularly found David Carter’s paper “The Two-Sided Triangle: Australian Books and American Publishers” interesting, since the Australian book trade is more or less ignored in German research contexts. Another highlight of the day was the virtual poster session, which offered delegates a direct look at the online databases and projects. The virtual printing press which is being constructed by Ian Gadd is a great resource that I look forward to using. However, as we were to hear later that afternoon at the plenary held by the faculty of Rare Book School, there is “no substitute for the real thing” (Michael F. Suarez, director). Suarez gave an inspiring talk, emphasizing that “Bibliography is nothing more and nothing less than a form of literacy.” I’m sure I wasn’t the only one in Baird Auditorium (Natural History Museum) who felt the immediate urge to take some RBS classes!

The last conference day started with a multifaceted panel on ‘Utopia, Fantasy and Prophecy’, which wove three very different papers together. Jenifer Gudry discussed the portrayal of “Print Culture in Utopia” on the basis of six Utopian texts. Sara Hines presented Andrew Lang’s “Blue Fairy Book,” a runaway bestseller in the late nineteenth century. Finally, Erin A. Smith dealt with religious publishing in the late twentieth century in her paper “Late Great Planet Earth: A Tale of Two Books.” After the coffee break, I was no longer able to resist the allure of all the world-class museums surrounding the Ripley Center, but I’m glad I came back for ‘Studies in the Eighteenth-Century Book Trade.’ I especially enjoyed Patricia Gayle’s analysis of anonymous publication practices. The conference closed with a big panel on digital publishing. Unfortunately, by this time, the numbers of delegates had dwindled and Baird Auditorium was quite empty. Also, the panel ran out of time, so a discussion had to be re-routed to post-conference conversations – and to Twitter. The abundant Twitter activity at SHARP might even lead me to sign up… but that’s another story.

Finally: kudos to Eleanor Shevlin and Casey Smith for the organization of this fantastic conference. It was fun to switch venues – and perspectives – throughout the conference in order to get a feel for the “magnificent distances” that Washington D.C. is famous for. Thank you for a great second SHARP experience!

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Building the collection was the "search for every printed book able to cast light on the printing and publishing course taken by Greeks from the years of the Italian Renaissance onwards" (xiv). Five main categories are the Renaissance and Humanism, Neo-Hellenic Literature, Liturgical Books, Theology, and the Enlightenment. Many items are treasures of publication; some are the first editions of major works: Homer, published not before 8 December 1488, the first edition of Homer's works; the first edition (1601) of Library of Photios; of St. Photius I, Patriarch of Constantinople in the ninth century CE, the first print newspaper published in a free Greek area (1821); the first translation of the Hexameron of Basil the Great (1515); and the first edition of the letters of Adamantios Korais (1839).

Aids to using the catalogue are excellent: each item is identified through the catalogue's bibliography and its list of printer's marks and their sources. One bibliography provides international sources; a second lists Greek-language resources. Five indices range from proper names to institutions, and printers and printing houses.

Greek Library also demonstrates the long continuity of Greek culture from antiquity, continuity that was crucial to the achievement of independence. Under Ottoman control, few Greeks had access to a life of learning. There were exceptions: impressive knowledge and skills persisted into the Ottoman reign and those talents were appreciated outside of Greece. Although Constantinople did not fall to the Ottomans until 1453, by 1389 Macedonia and Thrace were Ottoman possessions. Thus the fate of Constantinople was predictable in 1396, when the renowned scholar Emmanuel Chrysoloras of Constantinople was invited to Italy to share his knowledge of ancient Greek scholars. He taught widely in Italian cities and undertook missions to Paris and Germany.

Would-be statesmen also left. Rigas Velestinis, often described as the father of the revolution for freedom, cried "Young men, how long must we live in mountain passes, lonely like lions, on mountain ridges, in the hills, inhabiting caves and watching the branches of the tree?" Well-educated, he held important positions in European countries that were experiencing the effects of the French revolution. His own The Rights of Man drew on the French Declaration of the Rights of Man. The new technology of book-making was reaching a larger audience and the texts and illustrations relied on talented Greek icon painters who had been drawn to Italy. Scholars such as Cretan-born Marcus Musurus prepared first editions of Greek authors for the Aldine Press, many of which are among the treasures of the Greek Library; all of these talents return us to the Collection.

The book is an aesthetic treasure and a fine resource. It reveals the long, rich history of Greek writing and its role in the formation of the modern Greek nation.

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Greek Library illustrates the treasures of the library of the Alexander S. Onassis Foundation, their value to users, and the mirror they hold to Greek history and culture. This beautifully illustrated catalogue describes 1476 items of the Staikos collection recently added to the Library. As the donor states, "I began to be seriously concerned with [the] future of some more than 1,400 titles and more than 2,000 volumes. It is not my view that Greek books should be recycled, that is to say returned to the market" (xviii). Now, in the words of Anthony S. Papadimitriou, President of the Onassis Foundation, the collection "will be accessible to any interested scholar, be posted on the web, and will be constantly added to on the basis of its original premise... the preservation of the Hellenic identity from the time of constitution of a Neo-Hellenic consciousness up to the Greek War of Independence."
coerced male readers into internalizing affective restraints, which influenced the private and public behavior and even the bodily postures assumed by urban working men. In Part 3, "Poetics of Intimacy," Stewart draws on anthropologist Michael Herzfeld's notions of social poetics and cultural intimacy to discuss how the dramatized male and female relationships in sensationalist texts influenced the ways in which working men expressed and experienced intimacy. The book ends with a short but provocative afterword titled 'The Problem of Men,' in which Stewart asks us to interrogate the political biases and affective responses that color our own reading of these working men's lives.

Stewart explores an impressive range of materials that reflect the varied interests of the antebellum working-class reading public. Sources include visual materials, as well as letters and journals by young working men such as Edward Jenner Carpenter, a cabinetmaker's apprentice from Greenfield, MA, whose journal identifies many of the texts he read. In his approach to these materials, Stewart balances archival research and materialist perspectives with textual analysis and theory, and the sophisticated argumentation of his study makes it a valuable contribution to the history of reading in this period.

Readers looking for detailed discussions of the act of reading itself, however, or for an archive of historical documents describing working men's reading, may find the book unsatisfactory. Stewart focuses not so much on the act of reading as he does on the impact of reading on readers' feelings and social relationships. Furthermore, historical documentation of the lives and reading habits of working men remains elusive, and the author acknowledges that some of his points are necessarily speculative. One can hardly fault Stewart for the inherent challenges of his subject, though, and his handling of the material adds many significant points to our understanding of it. The book does an admirable job of portraying working men as complex performative subjects who navigated the space of antebellum American cities by drawing on a wide variety of attitudes and behaviors described and shaped by print culture.


The title of this book points directly to its central preoccupation, that ideas about men and about women were closely intertwined in Renaissance France; furthermore, that the study of ideas about the frailty and excellence of men and women should not be separated, as has sometimes been the case in scholarly works concerned primarily with the *Querelle des femmes*.

Warner begins with a study of booksellers and the book market up to the 1550s, pointing (for example) to emblem books printed by Janot and dialogues published by Serreneau to show how booksellers fostered the dignity-and-misery-of-man debate. This is followed by a chapter that compares printed works from the *Querelle* with other texts deriving from the ‘dignity debate’: these shows that many commonplaces shifted between both debates, and thereby suggests a context for the *Querelle* outside the framework of misogyny. Praise of women was not just an early form of feminism, but was rooted in a dignity debate that revolved around social mobility and was aimed at helping the individual to accept his or her lot in life. This survey of the first half of the century is then completed by an analysis of the way that texts dealing with the virtues and vices of women were packaged and marketed by authors, merchant printers, and booksellers. Citing the anonymous *Louange des femmes* (1551), it concludes that by the mid-sixteenth century, a degree of shading was required in order to argue the case for women's inferiority.

Warner then begins her analysis of the second half of the century with a study of the dialogue, which (in the hands of Thureau, Bruès, and Labé) allowed for a variety of perspectives to be explored. She shows how the dominant paradigm of the creation story was displaced by reading beyond the Bible: for example, Labé's use of pagan gods allowed more leeway in defining human excellence or folly. This theme is developed in the following chapter, on 'Diversity,' which shows how collected works focusing on ideas of man and woman drew on a variety of sources, including travel literature and emblem books, as well as the works of Erasmus and Montaigne. In particular, the latter's extensive use of quotation has the effect of showing that "unassailable positions were all but impossible" (160). The following chapter pursues these themes through the books sold in the Palais de Justice in the late 1500s and early 1600s. It is particularly concerned with readers, and the uses they made of texts drawing on the dignity and misery debate, such as Etienne Pasquier's letters (1586) on topics such as marriage and the conduct of widows. Warner deals in particular with female readership. This is difficult to establish, though the third book of Montaigne's *Essais* shows an awareness of female readership, and inventories of books owned by women such as Madeleine de L'Aubespine show the presence of works by Montaigne and Pasquier among others. Warner's conclusion reasserts the point she has amply demonstrated, that ideas move between the debates about men and about women, and that therefore literature associated with the *Querelle des femmes* can be properly understood only within a wider context, such as anxieties about rank and social mobility at a time of turbulence and insecurity. These points give this book particular value, for it engages critically with widely accepted ideas about the *Querelle des femmes* in the sixteenth century, and it demonstrates how an understanding of this moral debate can be enhanced by re-placing it in the context of book history.

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Although the subject of epic epistemes, or the provision of shortcuts through authoritative texts and traditions, has been researched extensively in the past—such as in the writing of Hayden White, Barbara K. Lewalski, and David Loewenstein—Ciloe Wheatley's *Epist, Epistomes, and the Early Modern Historical Imagination* contributes much to this area of scholarly enquiry. In particular Wheatley focuses on questions of historical form and "the differences in degree of abridgment that constitute them" (2). Readers may be disappointed that versions of the first three of the book's five chapters have already been published in readily accessible edited collections and journals, but put together the chapters form a collective coherence, each building on its predecessor, in order to chart