

# THE BOOK

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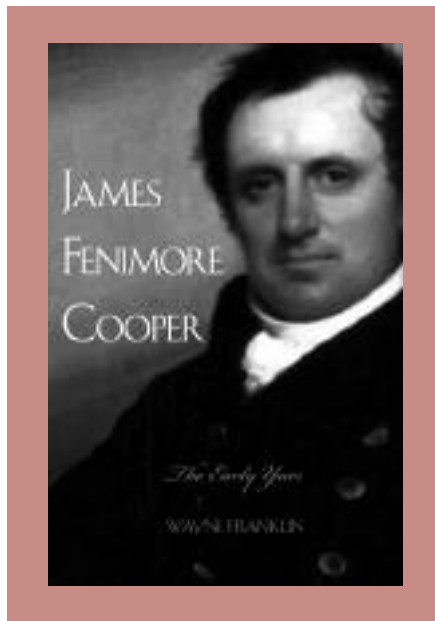
## Wiggins Lecture to Consider Publication Histories of Cooper Works

“Financing America's First Literary Boom” is the title of the 2007 James Russell Wiggins Lecture in the History of the Book in American Culture, to be delivered by Wayne Franklin on Thursday, June 21, at 5:30 p.m. in Antiquarian Hall. Franklin is professor of English and director of American studies at the University of Connecticut, an appointment he has held since 2006.

Franklin's current scholarly work is the preparation of a two-volume biography of James Fenimore Cooper. The first volume, *James Fenimore Cooper: The Early Years*, is to be published by Yale University Press in May 2007. This volume covers Cooper's life from his boyhood up to 1826, when, at the age of thirty-six, he moved to Europe with his wife and five children.

The origins of American literature have been viewed from various perspectives, but as a modern commercial phenomenon it arose most clearly in New York City and Philadelphia in the period immediately following the War of 1812, when a group of apologists for the coming maturity of American culture battled English condescension in a series of publications. These included James Kirke Paulding's *Diverting History of John Bull and Brother Jonathan* (1812), Robert Walsh's *Appeal from the Judgments of Great Britain* (1819), and Charles Jared Ingersoll's *A Discourse Concerning the Influence of America on the Mind* (1823). The Wiggins Lecture will consider how novel writing was transformed from a genteel diversion into a paying profession in the new American nation through the parallel efforts of Washington Irving and James Fenimore Cooper to secure the profits from their wildly successful books in the United States and abroad in the years from 1820 to 1830.

Franklin's research on Cooper has had the financial support of an American Antiquarian Society–National Endowment for the Humanities grant, the Stanton W. and Elisabeth K. Davis Foundation, and the John Simon Guggenheim Foundation. He is the author of several studies of early American literature and culture, including *Discoverers, Explorers, Settlers* (1979) and *The New World of James Fenimore Cooper* (1982). He is the



editor of the pre-1700 section of *The Norton Anthology of American Literature* and is founding editor of the twenty-five-volume *American Land and Life Series* (University of Iowa Press, 1990–present).

This year's Wiggins Lecture will be presented in conjunction with the 2007 summer seminar in the history of the book that will be led by Franklin. (The seminar is fully subscribed, and registration is now closed.) Following the lecture will be a reception at which attendees will have an opportunity to meet Franklin and the matriculants in the summer seminar. To make a reservation for this reception, please go to [www.americanantiquarian.org](http://www.americanantiquarian.org) and click on the “More Information” link in the description of this public lecture. Following

the Society's custom of twenty-five years, the lecture will be published in its entirety in an upcoming issue of the *Proceedings of the American Antiquarian Society*.

## Henri-Jean Martin (1924–2007), An Appreciation

Henri-Jean Martin, who died on January 13, 2007, was a scholar of a kind almost without parallel in the American academic world. By profession he was a librarian and archivist (and eventually a professor) for much of his life, but a librarian who spent all of his spare time—and his energies for work were formidable—engaged in exacting research in the archives. He was also a principal architect of the history of the book in France and, via translations of the best known of his publications, *l'Apparition du livre* (1958), enjoyed a far wider influence on Western scholarship. In later years, he coedited, with Roger Chartier, the first two volumes of *l'Histoire de l'édition française* (1982–86); and he concluded his career with a book that begins in antiquity and traces its subject up to the present moment, *The*

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An Appreciation continued from page one

*Power of Writing* (1988; English translation, 1994). As I write this, I have open before me the book that emerged from his thesis, *Livre, pouvoirs, et société à Paris au XVII<sup>e</sup> siècle (Print Power and People in Seventeenth-Century France)*, an astonishing feat of research intended, as he says in the introduction, to associate bibliography with economic history and to demonstrate the breadth of printing in what he describes as the “greatest century that France has known.” Here too he tells the story of his collaboration with Lucien Febvre in writing *l’Apparition du livre (The Coming of the Book: The Impact of Printing, 1450-1800)*—how he abandoned all other tasks once Febvre enlisted him and, for four years, devoted every bit of time left over from his work at the Bibliothèque Nationale (BN) to writing a book that Febvre was able to review only in part before he died in 1957. The copy before me was a gift from Martin when I called on him at his Paris apartment in 1984. A tongue-tied visitor, I listened as Martin talked about this and that, until abruptly he reached behind his chair and pulled out the handsome 1984 reprinting (in two volumes) and gave them to me. He was hospitable again in 1991 when we were both attending a BN conference on printed bibles, inviting me to dinner (with several others) at the apartment, where, in the early stages of the evening, he voiced his somewhat peculiar political views before lapsing into silence. And like many others attending a SHARP conference, I was present in the crowd that watched him being honored by the city of Lyon in July 2004. From afar as well as in more intimate settings, he was a man of strongly held views. But the Martin I especially take pleasure in remembering is the powerful writer and, for me on two occasions, generous host.

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Editor: Caroline Sloat

The editor welcomes all news relevant to the interests of the Program in the History of the Book in American Culture.

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## History of the Book in Canada Is Now Complete



With the publication of Volume 3 of the *History of the Book in Canada (HBiC/HLIC)*, the project is now complete. Volume 3, edited by Carole Gerson (English, Simon Fraser University) and Jacques Michon (*faculté des lettres et sciences humaines*, Université de Sherbrooke) covers the period 1918–1980. Like its predecessors, it is published in two volumes—one in English published by the University of

Toronto Press, the other in French published by Les Presses de L’Université de Montréal. Patricia Fleming was the project director and, with Yvan Lamonde, general editor of the series. With Gilles Gallichan, Fleming edited the first volume of the series, “Beginnings to 1840.” Coeditors of Volume 2, which covers the period 1840–1880, were Fleming, Lamonde, and Fiona A. Black. In addition to the volumes, the project includes five databases that were developed to facilitate research for the print volumes, although the impact of these digital tools has extended beyond their initial application. These materials were assembled and launched online by a team headed by Editor of Electronic Resources Bertrum MacDonald (Dalhousie University). Of the current book history ventures, it is the only one to develop resources of this kind. New records will continue to be added to the project, which will remain publicly accessible

[www.dal.ca/hbic-hlic](http://www.dal.ca/hbic-hlic) and [www.hbic.library.utoronto.ca](http://www.hbic.library.utoronto.ca).

The databases are Bibliography of the History of the Book in Canada/Bibliographie sur l’histoire du livre et de l’imprimé au Canada; Canadian Textbooks/ Manuels scolaires au Canada; Canadian Book Catalogues/Catalogues canadiens relatifs à l’imprimé; Canadian Imprints Database to 1840/Banque de données des imprimés avant 1840; and Historical Literature Database/Banque de données bibliographiques sur l’histoire du livre et de l’imprimé au Canada.

This project was funded as a Major Collaborative Research Initiative by the Social Sciences and Humanities Research Council of Canada.

The project archives have been transferred to Library and Archives Canada.

## Book Note

**Barnhill, Georgia Brady.** *Bibliography on American Prints of the Seventeenth through the Nineteenth Centuries.* New Castle, DE: Oak Knoll Press; Fairfield, CT: The American Historical Print Collectors Society, 2006. 210 pp. Hardcover, \$65.00 (ISBN: 1-58456-193-9).

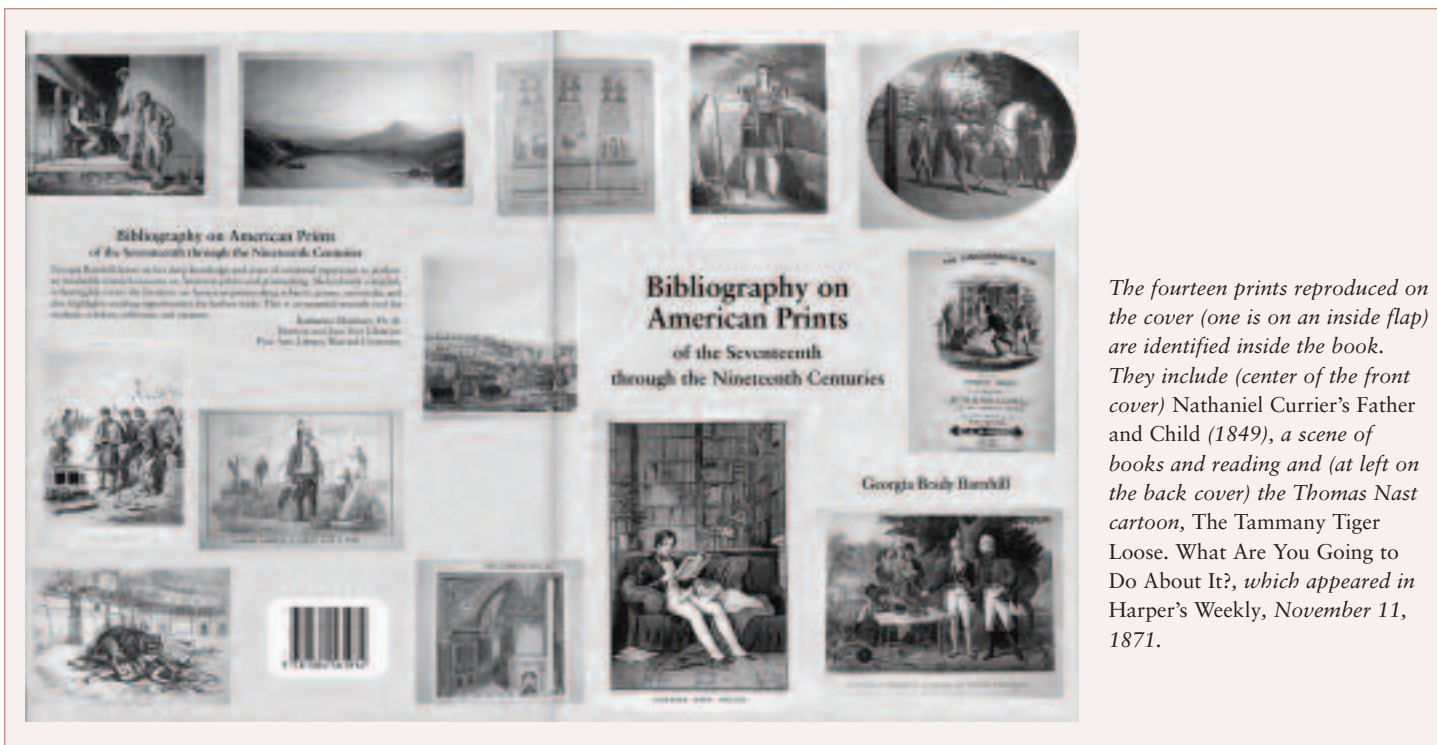
Georgia B. Barnhill, Andrew W. Mellon Curator of Graphic Arts, has been working with American prints at the American Antiquarian Society for more than thirty years. She has published widely on American book illustration, prints, and ephemera and, through her lectures at a range of conferences and programs for scholars and collectors, is well known as one of the nation's most active proponents of scholarly work in the graphic arts. This knowledge and curatorial experience inform the bibliography recently published by the American Historical Print Collectors Society and Oak Knoll Press.

The compilation of this bibliography was begun as a contribution to *Arts in America*, a multivolume reference set published by the Archives of American Art and the Smithsonian Institution Press in 1979. At that time, the bibliography extended to 1,175 annotated entries of publications focused on the American graphic arts from the seventeenth century until 1900. The 2006 publication described here modifies the earlier version (entries on posters, currency, and bookplates were eliminated) and greatly expands it with post-1975 scholarship. There are 1,812 entries in *Bibliography on American Prints of the Seventeenth through the Nineteenth Centuries*. Each entry features the usual bibliographic citation and also supplies page length, indicates whether the work contains a bibliography or index, and provides a descriptive annotation. The annotations are the bibliography's true treasure. Because Barnhill examined each and every publication herself, the annotations record her attention to such details as the quality of illustrations,

the content of captions, and (perhaps most important) her overall impression of a publication. Some are highly praised, whereas others are noted as merely "impressionistic" or "idiosyncratic."

The bibliography is organized into twenty-four different subject areas, many of which reflect Barnhill's areas of interest and scholarship over the years. The largest subject group, at 709 entries, is the first, "Artists and Publishers." This section covers artists' and print publishers' monographs and is arranged alphabetically, so that, for example, all entries dealing with the printmaker Thomas Nast fall together, as do all the publications on Currier and Ives. The section "Book and Periodical Illustration" (at 135 entries) includes general works such as Theodore Bolton's *American Book Illustrators* and more focused publications such as articles on illustrations for *Uncle Tom's Cabin* and on illustrated works by Edgar Allen Poe. Barnhill notes in her introduction: "With the creation of the relatively new academic discipline of the history of the book, scholarly interest in book illustration is increasing as scholars seek to find documentation on the relationships between illustrators and authors and publishers on the reception of images in books." Other subjects covered in the bibliography include "City Views" and "Political Prints" and all the primary methods of printmaking ("Engravings," "Etchings and Other Processes," "Lithography," and "Wood Engraving"). Citations grouped under the headings "Religious Prints" and "Social History in Prints" reflect current trends in print scholarship.

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The fourteen prints reproduced on the cover (one is on an inside flap) are identified inside the book. They include (center of the front cover) Nathaniel Currier's *Father and Child* (1849), a scene of books and reading and (at left on the back cover) the Thomas Nast cartoon, *The Tammany Tiger Loose. What Are You Going to Do About It?*, which appeared in *Harper's Weekly*, November 11, 1871.

**Book Note** *continued*

The citations date from the early nineteenth century, extending from an article of May 1813 on the engraver James Peller Malcolm to 1999, the cutoff date for this bibliography. The arrangement of the citations by subject, and not by author or publication date, allows for the most efficient access to broad topics, but it also may require the user to search multiple areas of the bibliography. For example, anyone interested in the New York etcher Henry Farrer would have to search in three places: “Artists and Publishers,” “Etching and Other Processes,” and “Exhibitions.”

Barnhill helpfully includes citations for nine standard reference bibliographies, many of which have been used by print historians for decades, including Frank Weitenkamp’s *Prints and Their Production* (1916), and she also indicates in all the annotations those publications that contain rich bibliographies, such as John Reys’s *Views and View Makers of Urban America*. In this age of online searching, it should be noted that some of the citations found in *Bibliography on American Prints of the Seventeenth through the Nineteenth Centuries* may also appear in electronic reference tools. For instance, the Getty Museum’s *Bibliography of the History of Art* ([www.getty.edu/research/](http://www.getty.edu/research/)

[conducting\\_research/bha](http://www.printcouncil.org/search.html)) is accessible by subscription and includes only material published after 1973, and the Print Council of America’s *Oeuvre-Catalogues of Prints by European and American Artists* ([www.printcouncil.org/search.html](http://www.printcouncil.org/search.html)) offers free access but covers only catalogues raisonné. Moreover, neither of these resources offers such an intense focus on American material, nor do they feature such detailed and descriptive annotations as Barnhill’s compilation.

The reader benefits greatly from Barnhill’s experience as a library curator when she makes vital connections between publications on similar topics, provides context for an entry by offering details of an engraver’s life or an institution’s development, or explains an artistic trend or style. Indeed, the guiding, knowledgeable voice of this bibliography will feel very familiar to AAS readers, including the half-dozen scholars who have held the annual American Historical Print Collectors Society Fellowship at the American Antiquarian Society. It is the same voice in which Barnhill offered them her skillful assistance under the dome in Antiquarian Hall.

Lauren B. Hewes

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