

THE BOOK

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Casper, Chaison, and Groves Edit "Perspectives on American Book History"

P*erspectives on American Book History: Artifacts and Commentary*, edited by Scott Casper, Joanne Chaison, and Jeff Groves, has just been published by the University of Massachusetts Press in association with the American Antiquarian Society and The Center for the Book in the Library of Congress. Scott E. Casper is associate professor of history at the University of Nevada, Reno; Joanne D. Chaison is the research librarian at the American Antiquarian Society; Jeffrey D. Groves is professor of literature at Harvey Mudd College. This publication is the twelfth volume in the Press's series *Studies in Print Culture* and the *History of the Book*. It also reflects a scholarly collaboration that grows out of the summer seminars in the Society's Program in the History of the Book and two fellowships held by Casper at AAS.

The volume, a survey of the history of the book in America, is a collection of original essays and primary source materials in American print culture. Recognizing that the history of the book has moved out of the archive and scholarly journal and into the classroom, it is the first text designed for the growing number of courses in American print culture, as well as a unique supplement for courses in American literature and history.

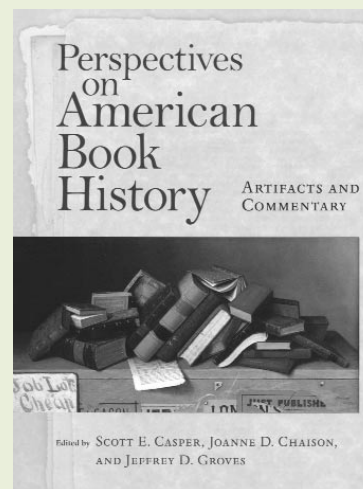
The topics discussed extend chronologically from Puritan New England to the future of newspapers in a digital age. The artifacts and documents, most of which have never been anthologized, include excerpts from readers' diaries, accounts of the printing and publishing trades, materials from the alternative press, commentaries on authorship and reading, and visual images. The essays, commissioned for this volume, place these primary source materials in their historical, literary, and political contexts and model the ways students might approach them. Each chapter also includes a discussion of the sources and suggestions for further reading.

The volume is accompanied by a CD-ROM image archive that includes nearly 200 digital images, captioned and keyed to the different chapters. Easily read with standard browsers, the CD-ROM allows access to otherwise scarce materials, and, by using the images, students will learn how book history is "hands-on" history.

The seventeen chapters and their authors are: "Texts for the Times: An Introduction to Book History," Robert A. Gross (College of William and Mary); "Literacy and Reading in Puritan New England," Jill Lepore (Boston University); "Print and

Everyday Life in the Eighteenth Century," Patricia Crain (University of Minnesota); "Publishing the American Revolution," Russell L. Martin (DeGolyer Library); "The Book Trade Transformed," Jeffrey D. Groves; "Antebellum Reading Prescribed and Described," Scott E. Casper; "Publishing an Emergent 'American' Literature," Susan S. Williams (The Ohio State University); "Northern and Southern Worlds of Print," Alice Fahs (University of California at Irvine); "Reshaping Publishing and Authorship in the Gilded Age," Nancy Cook (University of Rhode Island); "Print Cultures in the American West," Jen A. Huntley-Smith (University of Nevada at Reno); "Laboring Classes, New Readers, and Print Cultures," Ann Fabian (Rutgers University); "The Industrialization and Nationalization of American Periodical Publishing," Charles Johanningsmeier (University of Nebraska at Omaha); "Print and the Creation of Middlebrow Culture," Trysh Travis (Southern Methodist

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Center for the Book Event To Herald Publication of *Perspectives*

The Center for the Book at the Library of Congress will host a special symposium devoted to *Perspectives on American Book History* on Monday, October 21. The session, open to the public, will start at approximately

9 a.m. and conclude at 12:30 p.m. In addition to the three editors, UMass Press Editor Paul M. Wright, contributor Robert A. Gross, and possibly other authors will be participating in the session.

More detailed information may be found on the Center's website: www.loc.gov/loc/cfbook/cfbevent.html.

University); “Alternatives to Mainstream Publishing: Small Press Magazines, the Underground Press, Zines, and Artists’ Books,” Ellen Gruber Garvey (New Jersey City University); “Newspapers Since 1945,” Glenn Wallach (Horace Mann School); “The Once and Future Book?” Scott E. Casper, Joanne D. Chaison, and Jeffrey D. Groves; “Resources for Studying American Book History: A Selective, Annotated Bibliography,” Joanne D. Chaison.

The book is published concurrently in paperback and library cloth editions. The paperback (ISBN 1-55849-317-4) is available for \$24.95 and the cloth edition (ISBN 1-55849-316-6) is priced at \$70.00. Both are designed with a special pocket for the CD-ROM, which is included. Further information about ordering the book from the University of Massachusetts Press can be found at its website: www.umass.edu/umpress.

The History of Libraries in the United States Draws Scholars to Philadelphia Conference

The library as a place; the library collection as a reflection of the time of its creation and the ongoing work of its custodians; book collections as a source of information; case studies of libraries and their uses; and viewing American libraries from an international perspective were among the topics addressed by twenty-four speakers in nine sessions. The conference opened on Thursday, April 11, 2002, with a reception hosted by the Library Company of Philadelphia and an address by Nicholson Baker, author of *Double Fold*, and closed in the late afternoon of Saturday, April 13, 2002. Concluding remarks about future directions for library history by Jonathan Rose (professor of history, Drew University), left conference participants pondering the approaches to library history that he had observed.

Do the three articles that Rose reported as published in mainstream journals each year in the last decade represent the volume of scholarship on the topic of library history? If it does, how did the conference organizers (Thomas Augst, English, University of Minnesota, and Kenneth Carpenter, Harvard Libraries retired; conference host the Library Company of Philadelphia; and sponsors Princeton University, The Center for the Book at the Library of Congress, the Council on Library and Information Resources, the Bibliographical Society of America, and the Gladys Krieble Delmas Foundation) manage to find so many willing discussants and listeners to gather for more than forty-eight hours? One would have to conclude, as Augst remarked on the Friday morning, that the interest in how knowledge is organized, collected, and preserved, and how this shapes the experiences of individual readers is emblematic of the symbolic importance of libraries in American civic life.

But Augst also alluded to one of the tensions in writing library history, the identification of the model library with the gentleman’s book-lined study. Yet, as the conference continued, other models were presented. The diversity of uses for the reading room (whether fixed or mobile) and for extending personal

knowledge and community building were highlighted by more than one speaker. Other speakers traced a continuum of libraries as a space for readers that extended from the sacred to ‘a mere lounging place for bummers.’ Each model also suggested, somewhat iconoclastically to some, perhaps, that whatever its architecture, the library is also a source for the study of information.

Sessions were devoted to issues and trends in collecting and preservation as shown through specific collections and actions. Carl Ostrowski’s (Middle Tennessee State University) study of the catalogues of the Library of Congress prior to its becoming the recipient of copyright deposit copies reveals how the issues in which members of Congress were engaged, like territorial expansion, influenced the development of the collection. Likewise, Stephen Ferguson (Princeton University Library) urged the understanding of college libraries in terms of their curricular context. He traced the era of the institutional academic library to the end of the nineteenth century, by which time students were making demands related to their studies and alumni had begun to articulate roles for themselves in the shaping of their colleges’ history. Deanna Marcum (Council on Library and Information Resources) provided a historical perspective to preservation, framing the debate in terms of the artifact vs. its content. The currency of her remarks on the applications of microfilm and digital technology to collections of printed works on paper following the opening presentation by Nicholson Baker suggested a panel for a future conference of this kind.

A session was devoted to American library history in international perspective in which panelists from Britain, Canada, France, and Germany described how such sources as travelers’ letters and diaries and libraries’ own descriptions of their work in their annual reports influenced library developments in their countries and reveal differences in national practices. The conference organizers are to be congratulated on their idea for this session and for inviting speakers who would give a different perception of American libraries.

In concluding comments, Jonathan Rose offered some ideas about future directions for library history. He listed four possible approaches to library history noting that this conference had succeeded in demonstrating that historians and librarians have already been speaking to each other for a long time. But in addition to continuing to include chapters on libraries in other scholarly works, Rose suggested three other more intensive scholarly approaches that might fruitfully be adopted—making more use of such critics as Foucault, incorporating the techniques of information science, and writing library history as book history.

The level of scholarly engagement and techniques of research and scholarship that will eventually emerge in the writing of a history of libraries in the United States is still to be revealed. However, the speakers at this conference ably demonstrated that many aspects of the history of libraries have already been identified and left their listeners thinking about needs and opportunities for doing more of this work.

C.F.S.

Vincent Golden Joins AAS Staff As Curator of Newspapers

Vincent Golden, the new curator of newspapers and periodicals at AAS, reported for work on May 1, and right away started taking a hands-on approach to his job. He arrived in time to work with his staff on the final phase of collection-moving necessitated by the Society's building-and-renovation project. A significant portion of the Society's preeminent collection of early American newspapers has been placed on compact shelving in the new stack addition



Vincent Golden, AAS's new curator of newspapers and periodicals

behind Antiquarian Hall, while the remainder has been consolidated in areas of the old stacks.

A native of rural Illinois, Golden came to the Society from the Illinois Institute of Technology, where he served as head of special collections. Previously he had worked at the library at

the University of Illinois at Urbana-Champaign, where he had taken both his undergraduate history degree and graduate library science degree. He has also worked professionally as both a magician and a stand-up comedian. For a number of years he has served as a program assistant in the Rare Book School at the University of Virginia. Among Vincent's challenges are bringing in collections of newspapers to help fill up the empty spaces in the stacks, to improve the cataloguing of the Society's newspapers and periodicals,

and to maintain the high standards of service for readers at AAS. He is the Society's third curator of newspapers and serials, succeeding Russell L. Martin, who left the Society last year to become head of the DeGolyer Library at Southern Methodist University, and Joyce Ann Tracy, who died in 1996.

Book Trades Broadside at AAS and How to Search for Them On-line

Given the Society's strong interest in the history of printing and publishing that dates from the time of Isaiah Thomas, the large number of broadsides in the collection relating to publishing and bookselling should not be a surprise. For a brief period of time in the 1980s and 1990s, there was a separate collection within the graphic arts department that we called the book trades collection. In it were advertisements for auctions, printers, books, serials, and newspapers; prospectuses for publications; and lists of books offered by booksellers or contained in libraries.

Broadsides printed through 1830 had already been fully catalogued, so this special collection covered the years 1831 to 1877. With further funding from the National Endowment for the Humanities, the cataloguing of the broadsides collection progressed from 1831 through 1876 and has now been completed. As part of that project, the book trades materials were integrated into the larger collection. This work would never have occurred without the ongoing and generous support of the National Endowment for the Humanities and the work of a generation of cataloguers at AAS. (Members of the current AAS staff that have worked on this project are Joanne Chaison, Jennifer Code, Nick

Conti, Carol Kanis, Doris O'Keefe, Dianne Rugh, and Caroline Stoffel. I have served as project director.)

Although the integration of the entire broadside collection dismayed of some scholars, individual items can be easily selected. The Society's new web-based on-line catalogue that replaced the old version in July 2002 does not require the use of the hard-to-remember formal index terms.

The new catalogue, now reached directly through the AAS website (www.americanantiquarian.org), is named Isaiah. It also incorporates the former Serials and Newspapers, Manuscripts, and Lithographs catalogues into a single database. Using the "guided search" function with the drop-down lists of searching terms, users of Isaiah can create well-defined searches.

What are some of the terms that the cataloguers have used to describe this material and that users of Isaiah can use to access this material? AAS has long employed genre terms such as "Publishers' advertisements," "Printers' advertisements," "Prospectuses," "Publishers' catalogues," "Booksellers' advertisements," "Subscribers' lists," and "Publishers and publishing" subdivided by state. When coupled with the genre term or call

number ‘Broadside,’ the results can be refined for the single-sheet format. This strategy might not be wise, however, because there is a great deal of pamphlet and book material that would not be incorporated into the results. For example, booksellers often incorporated a pamphlet listing of their books in larger publications. AAS cataloguers add appropriate subject headings to make these items accessible. Subject headings feature access by personal name. For example, combining the eighteenth-century bookseller David Hall’s name with booksellers and broadsides results in records for four lists of books that he imported from England and sold in Philadelphia in the 1750s and 1760s. Likewise, searching Harper and Brothers and the same terms locates several broadsides relating to their business as booksellers and publishers.

Other subject headings narrow the search for the elusive document by type of publication. One useful term is “Periodicals, Publishing.” Prospectuses for new periodicals can be easily located and broadsides noting the discontinuance of a title can be found. In 1800, for example, Joseph Hawkins announced that the *Columbian Phoenix and Boston Review* would cease publication. The copy of this broadside at AAS reveals that the recipient had not paid for past issues; probably he was not alone and part of the cause for the demise of this title. Users can also enter the title of a given serial publication to find holdings at AAS and publications about that title, whether contained in a modern monograph or a nineteenth-century broadside.

Searching for broadsides relating to newspaper publishing results in 254 items from the eighteenth and nineteenth centuries. This subject search, as is true of periodicals, can be qualified by place and date to obtain more precise results. For someone interested in newspaper publishing in Chicago, for example, it is far more economical to do an on-line search than it was to go through the collection item by item before it was catalogued.

There are other specialized headings for locating information about specific types of publishing beyond newspapers, serials, and books. One that intrigues me is “Art publishing.” The results are small in number, just sixteen items in the broadsides collection, but several represent prospectuses for prints in the AAS collection, including *The Triumph of Liberty* engraved by Peter C. Verger in 1796

and *The Siege of York*; or the *British Surrendering their Arms to General Washington*. Although the artist John Francis Renault issued the prospectus in 1804, the engraving by Tanner, Vallance, Kearny & Co. did not appear until 1819. There is also a prospectus for the pair of prints engraved by William J. Bennett after Nicolino Calyo’s paintings of the great fire in 1835 in New York; AAS has one of the two prints. There are a few other entries for advertisements for engravings or engravers, including one for a banknote engraver. Other special headings include “Directories publishing,” “Tune-books publishing,” and “Music publishing.”

Publishing by subscription was very common in eighteenth- and nineteenth-century America. Although the full subject term is “Booksellers and bookselling—Colportage, subscription trade, etc.,” searching on the word “Colportage” alone is possible with twenty-two records for broadsides dating from the 1850s through the 1870s as a result. The genre term “Subscribers’ lists” also produces many records. Searching on the term “Subscription” alone results in catalogue records for subscription libraries, another topic of great interest. Searching on the words “Libraries” and “Broadsides” brings up a rich mix of records including lists of books, proposals for establishing circulating libraries, and even the rules for the Boston and Albany Railroad Library issued in 1869.

The cataloguing staff qualifies subject headings geographically when advisable. They have certainly followed this practice for broadsides relating to the book trades. There are two records for “Publishing” and ‘Oregon.’” Obviously, searching on Massachusetts, New York, and Pennsylvania provide larger numbers of records.

Among other printed materials of interest to those studying the history of the book are broadsides that advertise book auctions, sell remainders, and advertise premiums for periodical subscribers. In short, there is something for everyone interested in the history of the book in the United States from the colonial era through the 1870s. Indeed, there is even a collection of post-1876 book prospectuses in the graphic arts department. These are leaflets and broadsides that were laid into publications.

Georgia B. Barnhill
Andrew W. Mellon
Curator of Graphic Arts

In the HOUSE OF REPRESENTATIVES, February 16, 1776.
WHEREAS this Colony cannot be supplied with a sufficient Quantity of PAPER for its own Consumption, without the particular Care of its Inhabitants in saving RAGS for the Paper-Mills: Therefore,
 RESOLVED, That the Committees of Correspondence, Inspection, and Safety in the several Towns in this Colony be, and they hereby are required immediately to appoint some suitable Person in their respective Towns (where it is not already done) to receive RAGS for the Paper-Mills: And the Inhabitants of this Colony are hereby desired to be very careful in saving even the smallest Quantity of Rags proper for making Paper, which will be a further Evidence of their Disposition to promote the Public Good.
 Sent up for Concurrence. WILLIAM COOPER, Speak. Pro. Tem.
 In Council, Feb. 16, 1776. PEREZ MORTON, Read and Concurred,
 PEREZ MORTON, Depy. Secy.
 Confented to, by the Major Part of the Council.
 A true Copy, Attest. PEREZ MORTON, Depy. Secy.

PAPER-MILLS,
 At the SLITTING-MILL, in MILTON.
 In Compliance with the foregoing RESOLVE, and to Encourage the
PAPER-MANUFACTURE.

WE now propose to give Three Coppers per Pound for all white Linnen, and Cotton and Linnen RAGS, suitable for making WRITING-PAPER; which is Three Pence O. T. per Pound more than has been given:— Also, One Copper and an Half per Pound is now given for Check and course Rags, and Two Coppers for Canvas, that is either made of Hemp or Flax; and Half a Copper a Pound for old Ropes and Junk... Ropes and Junk that are too bad for Ozkum will make good Paper.
 It is therefore hoped, that more Attention will be paid to this Affair in future, both from a Principle of Patriotism and Frugality. The present alarming Situation of the Colonies, renders it entirely needless to point out the Utility of establishing this, and every Kind of Manufacture among us; and if each Family will but lend their Aid, to encourage this Business, by saving their Rags, there may be a Sufficiency of Paper made here, and entirely prevent the Impatation of that Article into this Country.
 Any Gentlemen, Traders, or others throughout this Country, that will so far promote the Interest of AMERICA, by receiving Rags for the aforesaid Purpose, shall be paid Ten per Cent. Commissions, and necessary Charges of Transportation, either by Land or Water to said Mills: And the smallest Favors gratefully acknowledged by their very Humble Servants,
HUGH McLEAN AND CO.
 TO BE SOLD at said MILL, all Sorts of PAINTING
P A P E R,
 Writing ditto, Ladies Brown, Whitch Brown, Bonnet Paper: Likewise Print Paper for Cloathiers, for glazing and goodnes superior to any made in America, and not inferior to the best made in England.
 CASH given for RAGS by
 S A L E M: Printed by E. RUSSELL, Upper End of Main-street: Who gives CASH for all Kinds of Cotton and Linnen and Check RAGS, for the Use of the above PAPER-MILLS.

Broadside advertisement by Hugh McLean and Co., of Milton, Massachusetts, appealing to the colonists to save and sell their cotton and linen rags to their paper mill in accordance with the resolve of the state House of Representatives printed as part of their advertisement, 1776.

Book Note

Siva Vaidhyanathan, *Copyrights and Copywrongs: The Rise of Intellectual Property and How It Threatens Creativity* (New York: New York University Press, 2001) 288 pp. \$27.95 ISBN: 0814788068; Edward Samuels, *The Illustrated Story of Copyright* (New York: St. Martin's Press, 2000). 304 pp., ill. \$40.00 cloth; \$19.95 paper ISBN: 0-312-28901-4.

Both of these books on copyright are authored by academics (Vaidhyanathan is an American studies-trained cultural historian and former journalist who currently teaches in the Department of Culture and Communication in the School of Education at New York University, while Samuels is a lawyer and professor at New York Law School), but aim to appeal to non-specialist audiences and to intervene in current debates over the future of copyright in the United States. Their interpretations of the law's past and the most desirable shape of its future, however, are diametrically opposed. Samuels repeatedly praises the workings of the market and the new "balance" struck in the law with the advent of every new technology, and he closes his book with an admission of his "general sympathy" with "copyright owners and the protection of their rights." He urges readers to share his "appreciation of the remarkable role that copyright has played in promoting creativity and the arts." Although Vaidhyanathan covers much of the same ground and highlights many of the same cases and controversies, his subtitle makes clear that he views such expansions as a threat rather than a spur to creativity. He closes his book by accusing the "culture industries" of having "hijacked the copyright system and drained it of any sense of public interest or balance."

The wealth of visual materials in Samuels's book and the broad anecdotal coverage of the history of the law may prove useful to scholars looking for leads to follow, but Vaidhyanathan's book is more intellectually satisfying as a work of scholarship. Vaidhyanathan's pre-twentieth-century history chapter culminates in an original and nuanced reading of Mark Twain's evolving ideas concerning copyright. Enlisting Thomas Jefferson and Twain as allies, Vaidhyanathan makes a passionate argument for "thin" copyright as the engine of creativity and democracy, emphasizing the importance of the public interest in the origins of American copyright and protesting its disappearance with the rise of "property talk." In his chapter on film, based on research in the D.W. Griffith archives and an exhaustive reading of case law, he maps out the progressive collapse of the idea-expression dichotomy and the negative consequences for creativity. In his discussion of the music industry, he focuses on the blues, rap, and sampling, describing how loose notions of property and originality spurred creativity in these traditions, while the courts and record companies have shut down such possibilities, moving to protect established artists and media companies rather than new artists. In his last and most important chapter, Vaidhyanathan describes how changes in the law responding to the "digital moment" aim to take the public interest out of the law entirely. Under revisions to the law already enacted and others proposed, copyright owners

have increasingly been left free to use copyright law, contract law, and technological fixes to control not just "copying" of protected expression, but "use" of ideas, potentially for an indefinite period of time. In a complex feat of legal legerdemain—which Vaidhyanathan makes understandable to the non-specialist and thus subject to public critique and challenge—corporate interests have transformed "fair use" into a "tax" on copyright owners, a "negative externality" to be "captured" and eliminated in the new copyright order. Although the technological peculiarities of the digital age have limited relevance for the historical study of the book in America, they have everything to do with the future of teaching and scholarship in all fields. In February 2002, the Supreme Court agreed to hear an appeal of *Eldred v. Ashcroft*, a case challenging the constitutionality of the 1998 Copyright Term Extension Act (the "Sonny Bono Act"), which added twenty years to the term of copyright protection, including for works that were originally published many years ago when the term of protection was much shorter. The court had not yet issued a decision as of this writing, but if the term extension remains in effect, many works that were about to enter the public domain would remain private property for many more years. It behooves us all to educate ourselves about the issues Vaidhyanathan raises and to work to revive the public interest and users' rights in American copyright law.

Melissa J. Homestead
University of Oklahoma

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a national library of American history

185 Salisbury Street, Worcester, Massachusetts 01609-1634

Telephone (508) 755-5221 • E-Mail: csloat@mwa.org

Ellen Dunlap, President

John B. Hench, Vice President for Collections and Programs

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Editor: Caroline Sloat

The editors welcome all news relevant to the interests of the Program in the History of the Book in American Culture.

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Fleming and Lamonde to Deliver 2002 Wiggins Lecture Highlighting the History of the Book in Canada

Patricia Fleming and Ivan Lamonde will deliver the twentieth annual James Russell Wiggins Lecture in the History of the Book in American Culture at AAS, on Friday, September 27, at 5:30 p.m. in Antiquarian Hall. “Cultural Crossroads: Print and Reading in Eighteenth and Nineteenth Century Montreal” will offer a view of urban Canada that will delineate the similarities and differences to the area that would become the United States. It will also afford an opportunity for AAS to showcase its own collections of Canadiana.

Fleming and Lamonde are the general editors of *A History of the Book In Canada/L'Histoire du livre et de l'imprimé au Canada* (HBIC) that will result in a three-volume series. Fleming is the editor of Volume 1 of the Canadian series with Gilles Gallichan of the Library of the National Assembly in Québec. The volume that they are editing extends to the 1840s. Lamonde is co-editor with Fiona Black, Dalhousie University, of Volume 2 covering the period from 1840 through 1918. In addition, Fleming, a bibliographer who teaches in the Faculty of Information Studies at the University of Toronto, is the project director. She has recently been named director of Canada's first interdisciplinary

graduate program on book history and print culture, based at Massey College, University of Toronto, that will admit its first students in the fall of 2002.

Yvan Lamonde is a member of the Department of French Language and Literature at McGill University. Lamonde's current research is on the intellectual history of Québec from 1760 to 1896, and his specialties are the history of public and private libraries in Québec, the history of publishing in eighteenth- and nineteenth-century Montreal and the representation of the book in painting.

This lecture will be published in the *Proceedings of the American Antiquarian Society* and separately in the Wiggins Lecture series.

An invitation to the lecture and the dinner that will follow will be sent to all subscribers to this newsletter around the first of September. (There is no charge for the lecture, but reservations for the dinner must be made and paid for in advance.) Further details about the event may be found on the Society's website or an invitation may be requested from Bill Young (wyoung@mwa.org) at the Society.

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