



The Book

Newsletter of the Program in the History of the Book in American Culture
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Groves and Casper to Lead Seminar on Teaching Book History

The topic for the 2000 AAS Summer Seminar in the Program in the History of the Book in American Culture is "Teaching the History of the Book." Scott Casper and Jeff Groves will lead this seminar to be held in Worcester, June 9-16, 2000. As in the past, guest faculty and AAS staff will participate as session leaders.

How can we move book history from the archive to the classroom is the central question that the seminar will address. Using autobiographies, recent scholarship, and archival materials drawn from the collections of the American Antiquarian Society, seminar participants will explore how the history of the book can illuminate familiar texts and direct attention to little-known ones. At the same time, we will discuss American book history pedagogy and course design, as well as the integration of book history methods and insights into mainstream literature and history courses. We will consider such practical pedagogical questions as these: What is the role of the archive in studying book history? How can book history be taught at colleges without extensive collections in pre-twentieth-century printed materials? How can an instructor build a teaching collection for hands-on classroom use? What avenues does book history open for original undergraduate as well as graduate-student research? How can book history illuminate the staples of a history or literature syllabus? How can the twentieth century be incorporated into book-history classes?

The seminar faculty will include three visitors, Susanna Ashton, assistant professor of English, Clemson University; Ann Fabian, visiting research scholar, Ph.D program in history, Graduate Center, City University of New York; and Nicholas Basbanes, author of *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books*. Class time will include workshops on using databases and bibliographical resources in the history of the book, critical discussions of published book history syllabi, and directed opportunities to design class assignments. A field trip to the National Yiddish Book Center has

Publication of HBA Volume 1 Celebrated at AAS in October

The publication of *The Colonial Book in the Atlantic World*, Volume 1 of *A History of the Book in America*, edited by Hugh Amory and David D. Hall, was marked by a talk by Hall followed by a reception at the annual meeting of the American Antiquarian Society on October 23, 1999. Hall's remarks appear in their entirety here and were taped in Antiquarian Hall for airing on C-SPAN2's *Book TV*. Andrew Beck, humanities development editor, represented Cambridge University Press.

The volume carries the interrelated stories of publishing, writing, and reading from the beginning of the colonial period in America up to 1790. Three major themes run through the volume. The persistence of connections between the book trade in the Old World and the New is evidenced in modes of intellectual and cultural exchange and the dominance of imported, chiefly English, books. A competitive book trade gradually emerged in which newspapers were the largest form of production. The institution of a "culture of the Word," organized around an essentially theological understanding of print, authorship, and reading, was complemented by other frameworks of meaning that included the culture of republicanism. Other topics traced in this volume include the histories of literary and learned culture, censorship and "freedom of the press," and literacy and orality.

This work was supported in part by the National Endowment for the Humanities, an independent federal agency. Other grants were made by The Elisabeth Woodburn Fund of the Antiquarian Booksellers' Association of America, the American Booksellers Association Inc., the James J. Colt Foundation, the Richard A. Heald Fund, the John Ben Snow Memorial Trust, and the Center for the Book in the Library of Congress.

The first volume in the series, a joint publication of Cambridge University Press and AAS, may be purchased directly from the press by calling (800) 431-1580. The 633-page illustrated volume includes tables of statistical data, a bibliographical essay, and an index.

The completed series will extend to five volumes.

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Colonial and American? The First Two Centuries of Book History in America

DAVID D. HALL, HARVARD UNIVERSITY

A LECTURE MARKING THE PUBLICATION OF *THE COLONIAL BOOK IN THE ATLANTIC WORLD*, VOLUME 1,
OF *A HISTORY OF THE BOOK IN AMERICA*

I had a dream—and that dream has come true! The dream of a fully historical, fully interdisciplinary “history of the book,” a history that brings together in a single story readers and writers, printers and booksellers, royal governors and political insurgents, merchants and lawyers, revivalists, explorers, missionaries, Native Americans, naturalists, learned women and so many others—this dream was also shared by others: early on, here at the American Antiquarian Society, by its then librarian and president, Marcus McCorison, without whose enthusiastic support nothing would have happened; and by John Hench, vice-president for academic and public programs; and then by persons such as James Green, Robert Gross, Mary Kelley, and Michael Winship, and most significantly the colleague who became my co-editor, Hugh Amory, without whose immense knowledge, energy, and expertise this volume would never have been completed or attained its levels of accuracy and complexity. I thank also the National Endowment for the Humanities and the reviewers (most of them anonymous) and panelists who recognized the merits of this project.

But because *The Colonial Book in the Atlantic World* is a work of collaborative scholarship and the fruit of a broader collaborative enterprise that, some day, will yield four additional volumes completing *A History of the Book in America*, there are many others to thank—those who wrote chapters or sections of chapters; those who offered careful critiques; those who cheered us on, some of them from the other side of the Atlantic (and I would like to acknowledge in particular the generosity shown to me by Henri-Jean Martin of Paris, some fifteen years ago), or who crossed the Atlantic to lend a hand. In my lifetime I have worked alongside other scholars in many different projects, but none of those projects or conferences can hold a candle to this one in terms of the spirit of unselfish collaboration: of give and take, of learning from each other, of sharing a common aspiration. It is fitting to celebrate this spirit on this site, for the curators and librarians and other staff of this Society who, for almost two hundred years, have built up the American Antiquarian Society have also been moved by a vision of scholarship as a common enterprise based on service to each other. To all of you here this afternoon I offer *The Colonial Book in the Atlantic World* as a model of the fruits of such collaboration and service.

Our volume owes much to those who came before us as historians of the book. Others have aspired to tell the history of printing and publishing or of writing and reading in colonial and Revolutionary America, though no one before us has inte-

grated all of these strands into a whole. The book that we celebrate today must be understood, then, as one link in a chain that stretches back through Clifford Shipton, Rollo Silver, Edwin Wolf II, Thomas Adams, William Charvat, and Richard Beale Davis to Lawrence Wroth, Robert Vail, and George Parker Winship, to Charles Evans, Clarence Brigham, Wilberforce Eames, Joseph Sabin and George Brinley. Inaugurating, here in Antiquarian Hall some sixteen years ago, the James Russell Wiggins Lectures in the History of the Book, I quoted Robert Vail evoking the rich company of those who had gone before and I would like to quote him anew: “It would have been well worth a winter journey to have heard Sabin pay tribute to Ebeling and Rich and Terneau-Compans as earlier travellers on his road; to have listened to his comments on Harisse; to have heard him talk about Henry Stevens . . . to have got his views about George Brinley and John Carter Brown and James Lenox and their libraries; to have known what he thought about Peter Force and Jared Sparks.”¹ Thirty or forty years from now, there may be those in this audience who will recall Amory and Hall, Green and Clark, Monaghan and Reilly, Winton and Shields, Beales, Bidwell, Brown, Roeber and Raven, as half-mythic figures—I say modestly “half mythic,” for by then our feet of clay will be obvious; our judgments and perspectives will be as foreign to the scholars of 2040 as the scholarship of 1910 or 1950 can sometimes seem to us. Links we will have become, nonetheless, in an ever-lengthening sequence of scholarship. To borrow a phrase from one of Paul’s epistles,² I evoke, with feelings of deep gratitude, the “cloud of witnesses” that has accompanied us in writing this book.

I must report that, as I was writing these words the other evening, a strange event occurred that may have been triggered by my reference to St. Paul and a cloud. Although I have written about persons in the seventeenth century who experienced apparitions, I never expected one to occur in my own life. Yet in the quiet of my study a week ago there suddenly appeared a white cloud out of which a face emerged, and a voice. Startled though I was, there came to mind immediately a well-attested episode that happened in my Massachusetts town a while back. Our local Baptist church hired a young, inexperienced workman to paint the exterior of their church. Realizing he had underbid and was losing money on the contract, he began to thin the paint he was using. Toward the end of the job he was busily slapping watery paint on the steeple when a black cloud suddenly loomed over the steeple, out of which sounded a loud, stern cry: “repaint and thin no more!”³

My situation was entirely different, for I quickly realized that I was in the presence not of the divine but of the

ghost of Isaiah Thomas—as it turned out, a rather grumpy Isaiah Thomas, for his first words to me were to ask why in my recitation of forerunners I hadn't mentioned him and *The History of Printing in America*? Grumpiness aside, what a moment for the twentieth-century historian, to be able to ask him questions about his life and times and more, to inform him of what we say in Volume I! Assuring Isaiah of my reverence for *The History of Printing in America*, and confessing that it goes unmentioned in the introduction to *The Colonial Book in the Atlantic World* because our good publisher told us we had to shorten the manuscript, and something had to go, I invited him—and invite all of you as well—to join me as I turn the pages of *The Colonial Book in the Atlantic World* and reflect on its contents.

By “book” we mean everything that was printed (although, as we explain in the introduction, our story does not include printed images, music, and such other kinds of print as street signs and most blank forms), and much that also circulated in handwritten form, for which the technical name is “scribal publication.” How many books were printed in early America, from the earliest imprints of 1640 to 1789, when our story comes to a close? Early on, the Cambridge press, the sole English-language press in North America (the Spanish had imported printing presses into Mexico a century beforehand), issued three or four items a year. The annual total for all presses in the English colonies had reached 68 per year by 1700, and would jump to 798 by 1789. When each weekly issue of newspapers in the eighteenth century is added in, these figures change greatly: for 1790 the total exceeds 8,000 annual imprints, a sign of the significance of newspapers in the overall economy of print. Along the way, production varied from year to year and decade to decade, dipping during times of economic constraint and times of war (and especially so after 1775), rising during moments of political conflict and insurgency. Thus in 1775 colonial printers issued about twice as many imprints as they did in 1770.

But as my co-editor Hugh Amory frequently reminded us, the absolute numbers mean relatively little, the comparative numbers a great deal. What are some of the more meaningful comparisons that our readers will surely want to amplify and interpret on their own? One is between regions and cities in terms of relative activity as printing centers. Here the story is of Boston's preeminence in the book trade until the mid eighteenth century, when it was overtaken by Philadelphia and other middle colony printers and book sellers, including those who printed in German, on the eve of the American Revolution. The base of production in the colonial and Revolutionary south was always far more modest, for the region had but one real center of activity, Charleston.

Another lesson to be learned from these figures concerns genres or types of printing and, in relation to these types or genres, who needed or who promoted printing and publishing. Printing done by and on behalf of the colonial assemblies, councils and governors, or printing fostered by the

British imperial administrators, was the single most important form of business aside from newspapers. Its importance was great, in particular, for the book trades in the colonial south. The reason why printers found their way to a Williamsburg or a Charleston was chiefly because they were sought out by an assembly or governor; thereafter becoming government printer with the right or privilege—an exclusive right—to publish statute laws, proclamations, and any other kind of work the civil government needed.

The second largest genre or category of printing in pre-1790 America was the sermon. The book trades industry of a single colony and state, Massachusetts, was responsible for two thirds of the entire production, some 2,000 out of 3,200, with Connecticut printers and booksellers in second place, though far behind, with 475. Still further behind was the entire southern trade, with a grand total of 65 or 2 per cent of the total of all sermons printed in the colonies and states. I hasten to add that those southerners who wanted to read sermons could have been supplied by the British export trade or by intercolonial shipments. At the other end of the spectrum from sermons are novels, only thirty-eight of which were printed in America before 1790, most of them in Philadelphia. Almanacs, psalters, and schoolbooks also loom large as genres that printers and booksellers favored because buyers were on hand.

Who were the leading authors in terms of publishing the most number of titles, and what were the most frequently reprinted books? Once we charted these figures by decade, the immediate outcome was to demonstrate the prominence of clergy, most of whom were British Nonconformists—not a surprising story, perhaps, given what I have just said about sermons. Some authors or titles were instant hits but did not achieve lasting popularity; the famous or, in some quarters, infamous English itinerant evangelist George Whitefield appeared like a meteor in the book trades in 1740-41 but, thereafter, sank rapidly out of sight. The two writers whose work was most consistently reprinted were—Isaac Watts and John Bunyan. As for durable titles, the pedestrian schoolbook looms large, as do psalm books. To judge from all this data on production, our colonial predecessors were interested in politics, patronized newspapers (though especially in the second half of the eighteenth century), did not bother much with fiction; indeed the “literary” work most frequently reprinted before 1790 was Defoe's providentially informed *Robinson Crusoe* in an abridged version—and absorbed an amazing quantity of sermons.

One other extraordinary feature of our volume was the effort made to count not titles or authors but sheets, or the quantities of paper that passed through the hands of printers. Our counter, Hugh Amory, argued repeatedly that such a count is a more reliable guide to a printer's business than a count of titles, since any two titles can vary greatly in the amount of paper that each required—a half sheet for a government proclamation, versus, say, ten or fifteen sheets for a collection of someone's sermons. When Hugh did a sheet

count for the Williamsburg, Virginia, printing office for 1760-61, we learned that the weekly *Virginia Gazette* required just over 100,000 sheets, whereas all other printing (governmental, the annual almanac, and a minuscule 3,500 sheets for religious, belles lettres, etc.) used but 55,000. Time is lacking to report the figures for the Boston press in 1765, worked out with great patience by Hugh, and extremely revealing in its own right. Out of these efforts at counting production, and especially out of the sheet counts, arose a shock of discovery, one of several I would experience in the course of working on the volume. I like things hot: I like spicy food, and by extension I had enjoyed imagining printers in early America sweating away exerting themselves night and day as they struggled to meet demand. The cold, cruel truth is that a good many printers, especially in towns or communities with only a single printing office or shop, spent a good deal of time doing . . . nothing. This was sharply true of the Cambridge press, which makes for some interesting observations about books remaining unsold and therefore “in print” for a very long time, as well as about consumer “demand,” or the lack thereof. As Amory points out in his chapter on the Cambridge and Boston press in the seventeenth century, a broadside issued in 1642 listing the capital laws in Massachusetts was on hand some thirty years later, when the town fathers of Watertown ordered a supply.

Ours would be a dull story—a very dull story—if there were nothing more to it than poky printers, sleepy booksellers, indifferent customers, and recalcitrant or regulating civil governments. Fortunately, the book trades were also caught up in the rich muck of factionalism in early America, a factionalism arising out of schisms and controversies within and between religious communities, as happened with the Quakers of Pennsylvania a few years after the founding of Philadelphia; and as happened again during the series of intercolonial awakenings or revivals known as the “Great Awakening.” Other sources of tension were the rivalries and structural differences between assemblies and governors or proprietors, of ins versus the outs, or the “popular” party versus an “imperial” or tory party. Lengthy though our volume is, its pages are far from sufficient to detail the full impact of this factionalism on printing, writing, and reading. But I can generalize in this manner: factionalism fouled the comfortable nest of printers who were the only show in town and, in capital towns, of government printers especially, for a persisting consequence of factionalism was that another printer set up shop, hired or financed by the opposition. Seen from another angle, factionalism spurred people to write against their enemies, and equally, it spurred printers and booksellers to print and sell more copies of more books. Factionalism is not an entirely satisfactory word, for some of these moments of intensified writing and book production were connected with popular insurgencies that were initiated by charismatic figures, one great example being the Quaker movement in seventeenth-century England and America. Of the Quakers we say relatively little in our book, but of the

religious revivals touched off by George Whitefield, we say a good deal, because for a brief moment—two or three years—the presses in Philadelphia and Boston cranked out the prolific Whitefield’s journals and sermons as well as pamphlets and books defending and attacking him. The Revolutionary crisis provides another example of a moment in time, like the religious and political fever of 1740 aroused by Whitefield, when printers did bend over their presses with a sense of urgency, when old ideas and themes were revitalized, or when new ones, like those that Thomas Paine advanced in 1776 in *Common Sense*, flashed from printer to printer, town to town, colony to colony.

In *The Colonial Book in the Atlantic World* we attempt to capture both of these rhythms, the slow and the quick. In our story there also figures another, deeper process, the extraordinary growth of the population in the eighteenth century as the roughly quarter of a million people of European descent became the 3 million of 1790 and the number of African Americans rose from some 10,000 to nearly three quarters of a million. With the growth of population came the growth of wealth, and with the growth of wealth the colonists participated in a wider range of life styles, tried out new forms of sociability, attended more institutions of higher education, founded many more libraries, and patronized an ever growing number of booksellers and printers. The visible prosperity has led some historians to discern a “consumer revolution.” Yet the rate of change in consumer demand for books is easily exaggerated, for the size of the market was still quite limited, with price (cost) a significant constraint. In James Green’s description of Philadelphia and New York printing and bookselling in the “age of Franklin,” he observes that Franklin was very cautious about publishing lengthy books: only fifteen times in his twenty-year career did this entrepreneur issue a book of more than ten sheets at his own risk, and most of these were reprints of English books or by George Whitefield. When he published an American edition of Samuel Richardson’s *Pamela*, it took him two years to get the job done, and his profit, Green suggests, must have been quite modest. A sure sign of the limited scope of the market for books—or, to say this differently, the limited value of any literary property—is the almost complete absence of the piracy that was so prominent a feature of the continental and English book trade. Booksellers on the continent vied to publish licit and illicit editions of Rousseau’s *Confessions*.⁴ But this competitive frenzy was entirely missing from the eighteenth-century American trade.

A second shock for me, and I suspect for many of our readers, was our calculation of the quantities of books imported from overseas, using British customs records; and comparing these figures to the total number of books produced in the colonies themselves. Even though our figures involve some elements of guesswork, the basic point is undoubtedly true: one heck of a lot of books crossed the Atlantic in the eighteenth century, certainly as many as

were printed here if we exclude newspapers, almanacs, and elementary schoolbooks. The flow of books through the great bookstores of the pre-Revolutionary years, bookstores such as Henry Knox's in Boston, or Robert Bell's in Philadelphia, or Robert Wells's in Charleston, was on a remarkable scale, as when Wells advertised in the 1770s that he had "many thousand Volumes" for sale at his "Great Stationary and Book Store, on the Bay." Nor were these stores the only avenues for the receiving of books from overseas. Thomas Jefferson ordered directly from London booksellers, as did institutions like the Charleston Library Society, and a number of philanthropic or missionary societies based in England, Scotland, and Germany, all of them animated by a sense that books, or the right kinds of books, were lacking in America, exerted themselves to provide for the colonists. Every American college library before 1790 depended on the donations of generous European patrons, the most famous of whom was Thomas Hollis of Lincoln's Inn. As in this instance, so in most others the practices of "learned culture" grew out of such transatlantic connections and exchanges.

The presence of so many books imported from overseas prompts the question, Can we frame our story as distinctively "American," or is it one of a colonial culture attached to and attempting to replicate the culture of a metropolis on the other side of the Atlantic? Many of the historians and bibliographers who preceded us have emphasized the Americanness of the subject: for example, the great bibliographer Charles Evans, who interested himself only in a national (i.e., locally produced) list of imprints, or "American books." But because a good many American writers or agencies chose to publish in London or other European cities, all their work is excluded from Evans, which is therefore useless as a guide to what the colonists were writing—and useless, as well, for signaling the books in demand or that circulated within certain milieu, which, as I noted in citing the size of importations, were quite commonly books printed overseas. A census of "books in America" looks very different from a census of books printed in America, a difference that is masked in most of our bibliographical tools. As for our literary historians, the holy grail they seek is a "native" tradition, a voice or aesthetic style that somehow is different from its European roots or parallels. Notwithstanding the merits of such a perspective, its disadvantages or, more exactly, its dissonance with what seems actually to have been occurring, is large: and in our volume we have preferred other perspectives that seem to fit more closely the actual situation of writers and readers, emphasizing, for example, that our eighteenth-century writers saw themselves as part of British America. And we note almost in passing, though the implications of the point are large, that almost any learned writer in the colonies—a Jonathan Edwards, a Benjamin Franklin once he began to investigate electrici-

ty—preferred to have their work published in London or, given the limited audience for local imprints, could only have their work published there.

But if "American" seems inappropriate, must we rely on "colonial"? The word has many layers, two of which we evoke in our title, that the British settlements in North America were, politically and economically, colonies within the British empire; and that in some significant manner the book trades, together with learned and literary culture, were closely linked with kindred movements in Britain—and for that matter, in Europe. Yet we demonstrate that in certain specific ways the men and women who worked as booksellers and printers in the colonies and early republic went their own distinctive way. No American printer, bookseller, or publisher paid any attention to the rights to copy, or privileges, that were of such importance in the English trade: American printers and booksellers blithely issued almanacs and schoolbooks and other would-be monopolies of the English trade, and did the same with texts such as *Pamela* or Blackstone's *Commentaries*, to name but two examples. Printers in the English provinces (i.e., outside London) enjoyed no such freedom. Conversely, American printers and booksellers engaged in none of the piracies that were such a feature of the European trade, as in the printing of illicit editions of Rousseau's hotly sought after *Confessions*. The correlative fact is that no literary property written by anyone in early America had commercial value. In the strict sense of commercial or monopolistic "rights to copy," the "colonial author" is an oxymoron. Not until we come to the schoolmaster Noah Webster and the composer William Billings at very close of our period did "authors" begin to assert control over their own properties, efforts that gave rise to the earliest statute law creating literary and other forms of intellectual rights.

I have been neglecting to describe for you my preternatural visitor's reactions as I was sketching this lecture for him, so let me do so now. I could sense that Isaiah was surprised, pleasantly surprised, by some of the points that I was making; I thought I heard him murmur "sheet" or perhaps "sheet count" as he seemed to glance at an ink-stained thumb and rubbed his hands together, remembering, perhaps, how he had once had busied himself inserting sheets of paper into a printing press. But when I spoke of the "reading revolution" and explicated the different meanings of "colonial" I could sense him becoming restless and inattentive, and although it is surely impossible for visitors from the spirit world to fall asleep, I may have heard a faint snore. But as I was concluding he suddenly interrupted with a question: How do you describe me in *The Colonial Book in the Atlantic World*? In response, I offered to read aloud the relevant passages. They are as follows:

"Thomas's lowly position as 'a dunghill-bred journeyman typographer,' to cite one contemptuous characterization of him, continued to affect his subsequent career. The

rebellious young man, who willfully broke with his master and stormed up and down the Atlantic coast defying his betters, was finally settled in the service of political factions for hire—by John Hancock, by “several gentlemen” in Newburyport; by others in Worcester. Thomas presents these employments ideologically, but the ideology was that of Hancock and his other sponsors, not of ‘their man Thomas,’ who had contemplated moving to Bermuda in 1772. . . . On the whole, the Revolutionary faction served him poorly. He lost the contract of the Provincial Congress to nearer and more experienced printers... The Worcester market was barely adequate to sustain his office. ... He launched a successful almanac in 1778, but it was a country success of three to four thousand copies a year. Ironically enough, this production exactly matched that of his despised former master Zechariah Fowle: ballads, school-books, chapbooks like Aristotle’s Masterpiece and children’s books like *Goody Two Shoes*, the staples that pedlars and local shopkeepers bought by the gross. ... For most of the 1780s, only Thomas’s fantasy and fervid ambition distinguished him from another country knockabout, Nathaniel Coverly. Retrospectively, his patriotism became purer and served to explain both his poverty and his success (pp. 334-35).”

As I was speaking, I suddenly became aware that the white cloud surrounding Isaiah was changing its color, passing through shades of gray to something close to black. I leave to others the further metaphysical question of whether spirits can feel or express anger; but there was certainly a sudden chill in the air, and the sound of hissing, or was it a groan I thought I heard? Certainly the cloud was getting smaller...and it dawned on me that my mysterious visitor was taking his leave. Wait, I said, I have lots of questions to ask you...did Daniel Henchman really publish a Bible in the 1730s? And did you really publish dirty books? Did ... But I heard no answers. The only sound that came in response was, “I am immortal . . . and you are transient.”

- [1] David D. Hall, “On Native Ground: From the *History of Printing to the History of the Book*,” First James Russell Wiggins Lecture in the History of the Book in American Culture, 1983; repr. in Hall, *Cultures of Print: Essays in the History of the Book* (Amherst: University of Massachusetts Press, 1996), 19.
- [2]. The traditional attribution, though in modern scholarship he is not regarded as the author.
- [3]. A story I gladly credit to a Vermont native, Dr. Leslie Curtis of neighboring Winchester, Massachusetts.
- [4]. A story told in a forthcoming book by Raymond Birn.

Sherbrooke Conference To Consider Two Centuries of Change in Publishing

“Worldwide Changes in Book Publishing from the Eighteenth Century to the Year 2000” is the title of an international conference on comparative book history that will take place in Sherbrooke, Québec, May 9-13, 2000. The program was inspired by the developments in national and regional histories of the book since the appearance of the final volume of *Histoire de l’édition française* in 1986.

The conference will address five themes in book history. They are the spread of three European publishing models throughout the world, international modifications of European models, the development of independent publishing systems, the book and the circulation of ideas, and the internationalization of the book trade. Panels will consider the transformation of the book trade in national and global context that brings us to the eve of the twenty-first century when rapid changes in technology for production and distribution and the transformation of mass culture based on the rapid consumption of products has prompted changes to the earlier models and ushered the book into a new era.

Conference organizers are the Groupe de recherche sur l’édition littéraire au Québec (GRELQ) of the Université de Sherbrooke, under the direction of Jacques Michon and the Centre d’histoire culturelle des sociétés contemporaines of the Université de Versailles Saint-Quentin-en-Yvelines, directed by Jacques Mollier. Further information about the conference may be obtained by telephone (819) 821-8000, ext. 2267, or e-mail <jmichon@microtec.net>.

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Kudos for Book History

Book History, the annual journal launched by the Society for the History of Authorship, Reading, and Publishing in 1998, was named best new journal of 1999 by the Council of Editors of Learned Journals. The award was announced at the Modern Language Association conference in Chicago in January. The editors of *Book History* are Ezra Greenspan and Jonathan Rose.

The second volume (1999) contains a dozen essays. When taken together with the fifteen essays in the inaugural volume, they reflect the breadth of chronology, geography, and subject matter being studied by historians of the book that shed light on general cultural topics as well. The award also acknowledges the expertise of the editors in bringing these volumes to fruition. Only a handful of the articles are noted as being derived from conference or seminar papers. The journal is sent to members of SHARP and libraries holding subscriptions. Individual copies may be obtained directly from The Pennsylvania State University Press.

Publishing History of Uncle Tom's Cabin Is Winship's Wiggins Lecture Topic

Michael Winship, professor of English at the University of Texas at Austin, delivered the 1999 James Russell Wiggins Lecture in the History of the Book in American Culture, "The Greatest Book of Its Kind": A Publishing History of *Uncle Tom's Cabin*," on September 24, 1999. Winship opened his remarks observing that he had taken a challenge that is somewhat unusual for a book historian, and that rather than consider the obscure and ephemeral, his study concerned the "famous and exceptional." Then to remind the audience of the power of Stowe's writing, Winship read from the text to set the stage for his account of the book's popularity. The unexpected acclaim for *Uncle Tom's Cabin* and its unanticipated rise to best-sellerdom opened up a series of complex issues about publication for the author and her publishers. Successful in bringing the issue of slavery to readers in English and in translated editions, the book also raised issues about the relationship between a publisher and an author—about royalties and mutual expectations in marketing and distribution. Winship traces the text's journey from publication as a newspaper serial to Ticknor and Fields, and eventually, Houghton Mifflin. Even after a century in the public domain (the copyright expired in May 1893), during part of which the book appeared to have had little literary value, it is once again considered part of the canon of nineteenth-century American literature.

The lecture will be published in its entirety in the *Proceedings of the American Antiquarian Society*, volume 109, part 2, appearing in the fall of 2000. It will also be published separately in the Wiggins Lecture series.

Drew University Launches M.A. in Book History

Drew University is inaugurating a new M.A. program in Book History, the first such program outside Europe. The faculty includes Martha Driver (the early book), William Elkins (history of textual interpretation), Donna M. Farina (history of lexicography and linguistics), Frank Felsenstein (history of printing), Brett Gary (American book history, history of propaganda and censorship), E. Jennifer Monaghan (history of literacy), Allan Nadler (the Jewish book), Dale Patterson (history of archives), Jonathan Reader (sociology of mass communication), Jonathan Rose (British book history), Kenneth Rowe (history of archives), Deirdre Stam (history of libraries and information), Leonard I. Sweet (history of religious publishing), and Jeffery Triggs (the electronic book).

The program is designed for librarians, teachers, bibliophiles, booksellers, publishing professionals, and students who plan to pursue doctoral degrees in history or literature. On-campus housing and financial aid are available. There will be opportunities for part-time as well as full-time study, and students may work as interns at research libraries for academic credit. For further information and application forms, contact the Office of Graduate Admissions, Drew University, Madison, NJ 01740, telephone (973) 408-3110 or e-mail: <gsoroka@drew.edu.

SUMMER SEMINAR, *continued from page 1*

been arranged. The seminar will be informative to a wide range of participants: advanced graduate students; history, literature, and American studies faculty; academic librarians; and teachers interested in revising or expanding their current book history units or courses.

This seminar is designed for any college-level faculty member or advanced graduate student wishing to develop a book history course or to bring book history materials into history, English, or American studies courses. Librarians who work with faculty offering book history are also invited to apply. Teachers who have already developed book history courses or course components and are interested in revising or expanding them would also benefit from this seminar.

Scott Casper is associate professor of history at the University of Nevada, Reno. He is the author of *Constructing American Lives: Biography and Culture in Nineteenth-Century America* (Chapel Hill: University of North Carolina Press, 1999). Groves is associate professor of literature, Harvey Mudd College. Groves and Casper are collaborating with AAS Research Librarian Joanne D. Chaison on the forthcoming volume of essays, *Perspectives in American Book History* to be published by the University of Massachusetts Press.

A limited amount of financial aid is available. AAS will grant scholarships funded by gifts in memory of William J. Gilmore-Lehne. Members of the International Reading Association may apply for a grant-in-aid offered by IRA's History of Reading Special Interest Group.

The priority deadline for application will be March 20, 2000, although applications will be accepted until all slots are filled. Some financial aid will be available, but applicants are also encouraged to seek assistance from their own departments. Further details, including information on fees, financial aid, housing, and making application may be obtained by contacting John B. Hench or Caroline Sloat at AAS. (508-755-5221; jhench@mwa.org or csloat@mwa.org) or from the Society's web site, <http://www.americanantiquarian.org/>.

A complete application consists of a brief statement (one side of a sheet of paper) of your interest in the history of the book, providing any other pertinent background, and telling how you think participation in this seminar would enrich your research, teaching, or other professional development. If you are applying for financial aid, include two sentences at the end describing your need. A current curriculum vitae must be enclosed. Please include your name and address, telephone numbers at home and at work, your e-mail address, your title, and affiliation. Please mail the original and four photocopies of the application to John B. Hench, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609. You may not submit your application electronically.

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