



# SHARP NEWS

Volume 25, Number 2

2016

## CONFERENCES

### SHARP 2016 Reflections

SHARP 2016 was a whirlwind of intellectual discussion in Paris. It was my first time attending a SHARP conference, and I was really struck by the depth and breadth of the keynote presentations, paper sessions, and digital demonstrations. From Antoine Compagnon’s opening keynote Monday evening on *Ma langue d’en France* to the closing plenary roundtable on Thursday afternoon with guest of honour Roger Chartier, all of the featured speakers (Compagnon, Anne Coldiron, David McKitterick, and Chartier) offered thought-provoking meditations and arguments on the past, present, and future of the book – including its scholarship, contexts, and many actors.

There were many highlights for me as a newcomer to SHARP (not least of all the Wednesday evening floating banquet on the Seine, a rather memorable conference experience!), but I’d like to highlight a few presentations here that especially stuck out, beyond the aforementioned. Meaghan Brown, Jessica Otis, and Paige Morgan sat on a panel titled ‘A Text by Any Other Name: Citing Primary Sources in Bibliographical and Early Modern Studies.’ Brown, Otis, and Morgan discussed a current project they’ve been developing where they collect and analyze the citation data of a handful of key early modern journals. A time-heavy undertaking, to be certain, but one that could potentially lead to standardization across publications, which would carry significant benefits for researchers, libraries, publishers, and journals alike. This thematic panel allowed for an in-depth and multi-perspective engagement with the project at hand.

Melanie Ramdarshan Bold, Marianne Martens, and Alexis Weedon came together in a fascinating panel on contemporary digital writing platforms and experiences aptly titled

‘Contemporary Book History Discourse: Writing, Reading, and Researching in the Digital Sphere.’ Bold presented on ‘The Social Author: Identifying a New Generation of Influencers and Innovators in Contemporary Authorship,’ where she examined the self-publishing platform Wattpad and compared the audience impact of various users. Martens spoke to the growing corpus and complications of specialized fan fiction in ‘The Language of Betrayal: Ownership, Power, and Control of J.K. Rowling’s Pottermore Website,’ and Weedon offered a thoroughly researched and considered talk entitled ‘Reflecting on Uses of Quantitative and Qualitative Methods in Researching Digital Reading and Writing, Online Communities, and Readers.’ All three presenters were engaged conceptually in digital publishing, and were able to offer audience members a thorough overview of contemporary trends, especially within the context of a global readership.

Andie Silva presented ‘“Planely and Truly Expounded”: Navigational Paratexts and the Language of Mediation’ in a panel on ‘Paratext and the Art of Mediation,’ and I think that paratext may have been one of the words most frequently found in the conference programme and on attendees’ lips. The broad interpretations and applications of Gérard Genette’s theories lent the subject matter a deserved weight. During the panel ‘Imagining the Text: (Digital) Typefaces Past and Present,’ James Andrew Hodges explored book history ideas through experimental software in ‘Timothy Leary’s Incomplete Software and the Dream of Post-Literal Culture (1985-1996).’

All in all, I found the SHARP 2016 conference an incredibly rewarding experience, and I hope that the brief synopses of selected presentations above gives you a sense of some of the cutting-edge research being discussed in this community. I look forward to welcoming SHARP 2017 Technologies of the Book (<http://www.sharp2017.com/>) to

my home campus, the University of Victoria, and to continuing the excellent discussions from July 2016. Merci SHARP 2016!

Alyssa Arbuckle  
*University of Victoria*



### Global Book History at Paris SHARP 2016

With the support of the Gladys Kreble Delmas Foundation, the SHARP conference brought together six scholars from developing countries, to review the state of book history in their native countries. The speakers at the Delmas Workshop were from South America (Argentina and Brazil), Asia (Vietnam) and Eastern Europe (Russia, Croatia, and Rumania). The session was co-chaired by Jean-Yves Mollier (Université de Versailles-St-Quentin-en-Yvelines), Martyn Lyons (University of New South Wales) and Susan Pickford (Université Paris-Sorbonne), who also acted as translator when this was required. Between 20 and 25 participants attended.

We began with contributions from South America, by Mariana de Moraes Silveira, a doctoral student at the Universidade de São Paulo (Brazil), and Gustavo Sorá, an anthropologist from the Universidad de Córdoba (Argentina). Both spoke in French. Mariana Silveira emphasized the existence of a strong tradition of antiquarianism and bibliography in late 19th and early 20th

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**SHARP News** [ISSN 1073-1725] is the quarterly newsletter of the *Society for the History of Authorship, Reading and Publishing, Inc.* The Society takes no responsibility for the views asserted in these pages. Copyright of content rests with contributors; design copyright rests with the Society. Set in Adobe Garamond with Wingdings.

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century Brazil, which has now evolved into a form of book history constantly open to European intellectual influences. Brazil has always looked to France for its cultural models, and book history there absorbed the legacies of French cultural history and the *histoire des mentalités*. Brazilian book historians have produced many scholarly studies of censorship, the history of the press and of libraries, and important syntheses already exist, such as Laurence Hallowell's *Books in Brazil: A History of the Publishing Trade* (1982), translated into (Brazilian) Portuguese in 1985. Today, researchers influenced by the transnational turn concentrate on the reception of nineteenth-century French fiction but, in Silveira's opinion, connections with the United States remain under-explored.

Silveira's masterly overview sketched the history and achievements of a flourishing discipline which casts regular glances towards its Argentinian neighbours for comparative purposes. Gustavo Sorá's presentation confirmed this growth of comparative Latin American studies. Sorá outlined the relevant academic programmes and research centres on book history in Buenos Aires and Córdoba. He underlined the emergence of publishing houses specialising in book history, such as Ampersand in Buenos Aires, which recently produced the first national history of the book in Argentina by José Luis de Diego (*La otra cara de Jano. Una mirada crítica sobre el libro y la edición* [The Other Face of Janus. Critical Perspectives on the Book and on Publishing], 2015). In Argentina, as in Brazil, Sorá outlined a thriving autonomous tradition of book history which remains extremely receptive to external and especially French influences, and is a vital part of an expanding network of South American scholars in general.

Lê Hồng Phuoc, from the Vietnamese National University in Ho Chi Minh City, provided a complete contrast. Speaking in French, he briefly demonstrated the difficulties involved in establishing a national book history in a post-colonial environment. He stressed the long history of the importation of Confucian literature from China in Mandarin, and in modern times the importation of French books and the French educational system to Indochina. Vietnamese book historians may thus need expertise in Mandarin, traditional and alphabeticised Vietnamese as well as French and English. Although many libraries exist

even in rural areas, Lê Hồng Phuoc reported that historical research in Vietnam has barely left the ground, and that its main value lies in its contribution to the professional training of librarians.

Our three eastern European colleagues, who all spoke in English, described difficulties of a slightly different nature in their own countries, and they located the main problems in their emergence from Soviet or Soviet-style regimes in Russia and Rumania, or from Yugoslav communism the case of Croatia. Tatiana Bogrdanova, a Ph.D student from the University of Eastern Finland in Joensuu, explained that research into 'book science' virtually ground to a halt in the Soviet Union during the Stalinist years, when the book market was flooded with propaganda literature produced on a massive scale by state-regulated publishing houses. After the fall of communism, many publishers could not survive economic de-regulation and collapsed; but eventually university programmes, independent scholarly journals and libraries recovered. The Moscow State University of the Printing Arts dominates the field of book studies and information science in Russia. Bogrdanova pointed towards a potential threat to further progress in Russian book studies – the growing intellectual isolation of the Russian Federation does not augur well for its future.

In Croatia, as Nada Topić from the Solin Public Library reported, book studies remain a new field involving a small research community. The discipline is centred around libraries, information science, museology and the digitisation of the national heritage. The main centres of activity are at the three universities of Zagreb, Osijek, and Zadar.

Alex Cioroga, a Ph.D student from Babeş-Bolyai University at Cluj-Napoca (Rumania), told a similar story: book history is not a systematic field of research in his country. He sketched the slow emergence of a Rumanian national literature (17th century), a national newspaper press (19th century) and Rumanian publishing houses (20th century). As in Russia, the sudden introduction of a market economy after the fall of the Ceausescu dictatorship precipitated the failure of many bookshops and publishers.

Overall, the presentations offered strong contrasts between well-developed research traditions in South America, and book history in its infancy in the other countries surveyed. In Eastern Europe, the label 'book science' implied a slightly different emphasis than

does the phrase ‘book history’, with which western European and North American scholarship is more familiar. ‘Book science’ grounds the study of books within the field of traditional bibliography and adopts it as an instrument in the vocational training of librarians. In spite of this, the history of reading is an under-developed field in all the national contexts under discussion.

In discussion, Roger Chartier encouraged book historians to take a broader view of the intellectual context of their subject. If we define book history or book science too narrowly, he argued, we would fail to connect it to important cultural developments like the Central European Enlightenment of the eighteenth century. He went on to remark that the history of censorship was a field in which all the countries represented had an interest; the comparative history of censorship awaits its author.

The Delmas Workshop demonstrated the varied and multidisciplinary nature of book history; but it also showed us that a global view of book history confronts us with different definitions of what actually constitutes the discipline. I believe, however, that we all have an interest in understanding what book history looks like through another’s lens, and SHARP hopes that similar workshops at future conferences will pursue this. We eventually intend to publish a selection of the presentations in translation through the SHARP website.

Martyn Lyons  
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## Digital Antiquarian Conference and Workshop

American Antiquarian Society  
1–5 June 2015

Under the dome of the American Antiquarian Society’s iconic reading room, librarians, archivists, and academic researchers came together this June to investigate the ways in which the digital humanities and archival study intersect. Juxtaposing the perspectives of book historians and library curators, panels showcased the work of scholars who employ digital methods in innovative literary and historical research.

After an opening keynote by Kenneth Carpenter and Michael Winship, the first day of the conference primarily focused on

digital methods in the study of historical newspapers. Leon Jackson opened the first panel by reminding us of the etymological roots of the ‘digital’ – that is, the Latin *digitus*, which pertains to the use of the fingers (or toes). Like many others who thought of the relationship between the physical and its electronic representations, Jackson argued that “digital haptics” should work to recover a sense of tactility through relative scaling and other types of bibliographic description. Todd Thompson and Jessica Showalter asked what it might mean to create a scholarly edition of a newspaper, while William Slauter aggregated and re-contextualized content from eighteenth-century satirical British newspapers to show how they mirrored contemporary social practices.

Many speakers considered how the application of digital methods to archival materials might draw forth new narratives. Elizabeth Maddock Dillon, for example, used text encoding to disembed runaway slave advertisements from newspapers, creating a new genre of interpolated Caribbean slave narrative where none had previously existed. Michael Kelly discussed the process of building an archive of Native American literature at Amherst and, in his study of a sermon by Samson Occom, used metadata and networking to bring indigenous histories to light.

In a wide-ranging keynote address that opened the second day of the conference, Carl Stahmer considered the future of bibliography in a linked data environment. As an alternative to field-based databases, he proposed a system of peer-reviewed social curation, a model that would embed process and provenance within each record. The Digital Antiquarian Workshop, which took place the following week, would pick up many of the questions about digital bibliography that Stahmer raised.

Conference presentations conveyed the depth of the host institution’s collections as well: by way of her work with the Mather family library, Meredith Neuman examined archival slippages that occur when cataloging print-manuscript hybrids. Thomas Knoles, Curator of Manuscripts at the AAS, discussed a forthcoming edition of William Bentley’s diaries, which include unpublished book accounts – a rich, untapped resource for early American book historians.

Several participants also considered metadata itself as a historical object: Craig Carey considered the finding aid as a

document of cultural history, one which resists the chronicity of narrative. While presenting Loyola University’s “Jesuit Libraries and Provenance Projects,” Kyle Roberts took a nineteenth-century finding aid as an object of inquiry and as a snapshot of earlier epistemologies. Focusing on the outdated technology of the microfilm, Lisa Gitelman investigated the prehistory of the digital and asked questions about nested re-representations that digital forms cannot always fully capture.

The enduring importance of human interpretation alongside digital methods was a key takeaway of several other presentations. Lauren Klein fused the “carework” of archivists, who enact a type of guardianship over the past, with the “codework” of computational methods such as topic modeling. Edward Whitley explored the use of networks in the “Vault at Pfaff’s” project, concluding that this tool can manage vast amounts of information but also can flatten the social relationships it is meant to convey. In the closing panel, Matthew P. Brown approached N-gram counts and corpus-based analysis with skepticism and humor, proposing terms like “archival reading” and “small data” to re-orient digital scholarship toward detail, historicity, and the intimacy of the material.

In the week following the conference, a group of 18 scholars participated in the Digital Antiquarian Workshop. Led by curators, catalogers, and guest instructors, the workshop offered practice-based learning in methods for digital archival study. The gaps and silences of the archive were a frequent concern, as researchers considered what is lost in the acts of curation and preservation and how behind-the-scenes decisions about the schematics of information shape the knowledge that is gleaned from them.

Diverse library materials featured prominently in many of the presentations and exercises: newspapers, works of graphic art, manuscripts, hybrid documents, and even nineteenth-century board games were used to illustrate the challenges of representing historical materials in standardized information systems. Many of the attendees study the history of print and therefore benefitted from the AAS’s wealth of materials relating to the printing and bookselling trades: their Printers’ File, for example, helps date early American printed matter and forms the basis for the AAS’s



*Children's Literature Database.*

Participants gained a thorough knowledge of MARC and learned strategies to clean and manipulate catalog data in order to do historical analysis with metadata. Many of the problems of misinformation that arise from searching digital catalogs are not necessarily rooted in carelessness, Alan Degutis pointed out, but arise from the fact that we are asking new questions of longstanding logics.

Questions of access ran through many of the discussions as well: how can databases be optimized for searching and browsing? How can catalogs and digitized copies aid in the serendipitous discovery that often accompanies archival research? Digitization, text encoding, and image presentation with Omeka were all explored as avenues to facilitate public access.

Following a week that linked the knowledge of librarians, cataloguers, and archivists with the skillsets of digital humanists, conference and workshop attendees left Worcester with new tools to enrich their research and new perspectives on the old and new alike.

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## BOOK REVIEWS

Nicole N. Aljoe and Ian Finseth, eds. *Journeys of the Slave Narrative in the Early Americas*. Charlottesville: University of Virginia Press, 2014. 256p. ISBN 9780813936383. US \$29.50 (paperback and ebook); US \$59.50 (hardback).

“Books ... have life spans and life chances ... that correlate positively with the race of the author,” argues Joanna Brooks in her brilliant essay, “The Unfortunates: What the Life Spans of Early Black Books Tell Us about Book History.” Brooks is particularly interested in “those substantial, more pricey books of more than forty-eight pages.” Still, we can cautiously extend her insight to other racialized material texts, which face some of the same existential challenges, from “being written, published, sold, bought, read, reprinted, [and] circulated” in the first place to being “collected and preserved” over time. Hence the foundational importance of collections like Dorothy Porter’s *Early Negro Writing 1760-1837* (1971) to the institutionalization of Black Studies. However unfashionable such ‘recovery

projects’ may have become in English and history departments, African-American literature continues to be enlivened by the ongoing critical resuscitation of early works.

To this end, Nicole N. Aljoe and Ian Finseth have brought together seven other literary scholars and one historian to offer analyses of a genre whose scope is as transnational as the vectors out of which it arose: “institutions of African enslavement,” “missionary and abolitionist movements,” and a rapidly expanding early modern print culture (5). *Journeys of the Slave Narrative in the Early Americas* is only the most recent in a series of anthologies that seek to get *Beyond Douglass* (in the apt title of Michael Drexler and Ed White’s 2008 collection) by setting back the clock and widening the compass of Afro-diasporic life-writing. Briton Hammon, Boyrereau Brinch, Juan Francisco Manzano, and Omar Ibn Said – *not* Frederick Douglass and Harriet Jacobs – are the key figures here. (The absence of female authors is duly noted.)

Although the focus remains on such conventional narratives, José Guadalupe Ortega makes fascinating use of the judicial records housed in the Cuban National Archives to reconstruct the strategic legal self-fashioning of a Bahamian slave who, in the upheaval of the Haitian Revolution, escaped to Cuba. As Juan Antonio, the fugitive English slave forged a new identity as a skilled wage laborer even as Cuba’s slaveholding sugar economy benefited from the influx of such workers.

But the collection’s most original, substantive essays come from its most junior contributors. Basima Kamel Shaheen offers an informative account of the literary, Qu’ranic allusions and structures that, she argues, makes the Arabic *Life of Omar Ibn Said* (1831) a revealing countertext to the highly publicized life of this purported Christian convert and South Carolina slave. R. J. Boutelle persuasively excavates the Cuban and British literary and political contexts that informed the production and reception of Irish abolitionist R. R. Madden’s compilation of Manzano’s (and Madden’s own) poetry and prose in *Poems by a Slave in the Island of Cuba* (1840).

Yet Boutelle’s efforts to “interrogate the privilege accorded to the author function in slave narrative studies” through a “print cultural methodology” that “shifts us away from the figurative language of vocality/voice that dominates” the field – laudable as

they are – points to a central problem with the collection. Published in November 2014 after “a very long journey from the 2010 Society of Early Americanists Special Topics conference on Borderlands” (ix), the collection feels surprisingly out of date. Boutelle’s excellent essay is only one of the chapters that could have been strengthened by dialogue with (among other recent book-historical projects) Lara Langer Cohen and Jordan Alexander Stein’s *Early African American Print Culture*. (Published in spring 2012 by Penn Press, the collection includes Brooks’s “Unfortunates.”) Other than in Kristina Bross’s apparently more recent “Coda,” the only citations to sources published after 2011 are to Marcus Rediker’s *Amistad Rebellion* and editor Aljoe’s own *Creole Testimonies: Slave Narratives from the British West Indies, 1709-1838*. (Citations to 2011 and 2010 sources are nearly as rare.)

As this 2016 review of a 2014 anthology illustrates, academic publishing faces its own challenges to survival. But surely, in the terms of the marketing argot by which we are increasingly asked to “assess” our “outcomes,” the “value-added” of a published volume of critical essays over a conference is its more thorough – and thus enduring – engagement with ongoing critical discussions in the field. It is only by speaking with, not past, each other that scholars can ensure that textualized Black lives continue to matter – and survive – in the future.

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*Anglo-Saxon Manuscripts: A Bibliographical Handlist of Manuscripts and Manuscript Fragments Written or Owned in England up to 1100*. Compiled by Helmut Gneuss and Michael Lapidge. Toronto, Buffalo, and London: University of Toronto Press, 2014. xix, 937p. ISBN 9781442648234. £119.99 / \$175.00 (hardback).

Attempting to compile and record the entire known corpus of manuscripts produced or historically owned in a single country over a period of five centuries is at best a daunting, if not impossible, task. Trying to do so while also providing as comprehensive a record as possible of the critical multi- and interdisciplinary scholarship dealing with those manuscripts transforms such a project from a (relatively) simple – if painstaking, lengthy, and exceptionally useful – act of bibliography to a scholarly effort of heroic

proportions. In their *Handlist* (surely a word that understates the massive undertaking this work represents), Professors Gneuss and Lapidge have provided Anglo-Saxon and manuscript studies scholars with a remarkable, elegantly organized, and exhaustively informative resource that will not just guide the work of researchers in these fields, but one that also will help determine the course of future scholarship in these areas for decades to come.

The publication of the *Handlist* represents the culmination of a project whose origins stretch back over 60 years to Prof. Gneuss's days as a young scholar at St. John's College, Cambridge, when, as the volume's preface states, he first began to lay out plans for such an effort. The first version of the list emerged in the 1970s as an in-house reference tool for graduate students at the University of Munich, but recognizing its wider utility, Prof. Gneuss expanded its contents and eventually published it for international scholarly consumption in 1981. With contributions of further information and research from scholars around the world, a much fuller and more detailed updated list was published in 2001, with two subsequent lists of additions and corrections appearing in 2003 and 2012. In collaboration with Prof. Lapidge, work on the *Handlist's* final form commenced in 2005 with the identification and addition to the list of all relevant secondary publications related to each of the included manuscripts. The result of this massive undertaking is impressive, to say the least, and the data presented includes entries for 1,291 known Anglo-Saxon manuscripts – whether codex or fragment – written in England up to the year 1100, and additional manuscripts written in the rest of Britain, Ireland, or the European continent, provided that they “certainly or probably” reached England before 1100.

The *Handlist* is a model of organizational elegance and efficiency designed to make each entry as informative and illustrative as possible, while at the same time remaining clear and easy to read. The compilers divide the list into two main sections, the first recording manuscripts housed in British libraries, and the second listing those manuscripts now located in collections outside Britain. Also included is a third, very brief, section identifying known, but now lost and untraced, manuscripts and fragments. Within the two major divisions, each individual entry provides

a wealth of data laid out with economy and clarity, including standard information such as the following: each manuscript's current location and shelfmark; its date of production (determined by a combination of information related to its history, contents, and codicological and paleographical qualities); its firm or tentative place of origin; its known or inferred provenance history; and a listing of its textual contents. Not included are descriptions of the manuscripts' codicological, paleographical, and decorative features, as full descriptions of such details are readily available in other published resources.

Supplementing all of this is a massive – and massively useful – systematic bibliography of secondary resources published primarily up to 2010 (with studies of “unquestionable importance” published through 2012) that deal with each of the manuscripts included in the inventory. As useful as the individual entries recording the manuscripts' locations, origins, provenance, and content may be, it is the added value of this complementary secondary information that, in my opinion, makes the *Handlist* an absolutely essential and successful reference tool. The bibliographical portions of each entry are subdivided into numerous sections citing secondary resources dealing with a range of topics, including: studies of the manuscript as codicological or paleographical object; examinations of decorative, illustrative, and art historical content; citations of published editions of the texts included in each manuscript (but only in the case of editions that are based on the manuscript in question or that include the manuscript in its formal collation of sources); analyses of language and linguistic elements; general studies that consider the cultural, historical and textual contexts of the works preserved in each manuscript; and references to facsimile appearances of the manuscripts, whether in complete editions or as selected reproductions of individual pages published to accompany scholarly works. Although the compilers do not include references to digital facsimiles due to a variety of (good) reasons related to space and the often ephemeral nature of web-based content, in the volume's general introduction they do provide a list of some of the more important (and stable) online resources, such as the British Library's *Catalogue of Illuminated Manuscripts*, the *Parker on the Web* featuring relevant manuscripts at Corpus Christi College (Cambridge),

and the Bodleian Library website. If the volume has any weakness, it would be its inability to update its secondary bibliography automatically. Hopefully, however, there are plans in place to update this critical information at regular intervals in the years to come.

More than 60 years in the making, this *Handlist* represents the most significant bibliographic achievement in the field of Anglo-Saxon manuscript studies. But it is also much more than a tool that facilitates access by listing known manuscripts and their current locations. It also enables researchers to contextualize individual manuscripts within their larger historical, textual, and artistic settings, as well as identify critical lacunae waiting to be filled. Additionally, it provides a remarkable bibliographical model upon which many future catalogues of medieval manuscripts could – and should – be based.

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*Autorenbibliotheken: Erschließung, Rekonstruktion, Wissensordnung. Bibliothek und Wissenschaft* 48. Wiesbaden: Harrassowitz Verlag, 2015. 198p., ill. ISBN 9783447103404. €99.00 (paperback).

Author's libraries gained increasing interest in recent scholarship. The 2015 issue of *Bibliothek und Wissenschaft* is devoted to the subject and the six contributions to the journal study author's libraries with a regional focus on Germany and Switzerland during the late early modern period and the Age of Enlightenment. An interview with the contemporary writer Péter Esterházy opens the collection of studies and provides insight into the ways in which authors use, collect and arrange their books.

Ivonne Rohmann's contribution deals with the possibilities of reconstructing author's libraries. Rohmann has chosen a set of interesting examples for her study. Johann Wolfgang von Goethe's library is practically complete and the significance of the poet, as well as his ability to provide for the keeping of the library financially, has made it an outstanding example for an author's library. Reconstructing the libraries of Johann Gottfried Herder and Christoph Martin Wieland proves considerably harder,

given that their book collections were sold almost immediately after the death of the authors. Rohmann demonstrates how their contents can be traced today through the use of auction catalogues and inventories, as well as through searching in academic libraries.

Goethe's reading habits have been well studied already and in her contribution to the journal Kirsten Krumeich turns her attention to the borrowing of books belonging to the German author. Goethe also served as head librarian of the library and Krumeich traces how he controlled the acquisition of new books for the public library in accordance with the holdings of his own library so as to avoid unnecessary expenditures. The borrowing records also reveal that Goethe took out books for his friends and acquaintances and provided them with volumes that were normally meant for consultation in the library only.

Michael Knoche and Dietrich Hakelberg discuss in their articles two lesser-known German librarians and spiritualists, one from the seventeenth century and the other from the nineteenth. Reinhold Köhler ranks amongst the most important German librarians with a strong scholarly interest. During his appointment as librarian at the Herzog August Bibliothek in Wolfenbüttel, Köhler amassed a library of over 6,000 editions of international works on fairy tales and related secondary sources. His library, Knoche argues, conveys the image of a scholar who wished to register all aspects of a field of investigation, a scholar who moreover had the aspiration to read everything he collected. Dietrich Hakelberg studies the library of Benedict Bahnsen, a German spiritualist and émigré to the Netherlands based on a surviving auction catalogue and remainders of his library now kept in Wolfenbüttel. Hakelberg proves in his work that Bahnsen, who became active as publisher in the early 1660s, took a cue for his publishing programme from his own library.

In the final article, Magnus Wieland summarises studies of the ways in which Friedrich Dürrenmatt has used the works in his library. Through this, he introduces a way of conceptualising different forms of marginalia based on the purpose that they serve for the author.

Methodologically, the articles use the entire toolkit of how to research author's libraries, relying on, for example, indexes, auction catalogues, borrowing lists and publishing programmes.

Taken together, the volume presents a well-selected range of approaches with which to consider author's libraries. Both in terms of their scope as well as their theoretical perspective, these articles further our understanding of author's libraries in the German-speaking context.

Jan Hillgaertner  
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Margot Gayle Backus. *Scandal Work: James Joyce, the New Journalism, and the Home Rule Newspaper Wars*. Notre Dame, IN: University of Notre Dame Press, 2013. xviii, 310p. ISBN 9780268022372. US \$37 (paperback).

An engaged, communicative style and approach immediately mark out Margot Backus's study of the role of journalistic and political scandal in the work of James Joyce as a fresh and winning contribution to the critical debate. Several well-established elements of the Joyce story make this approach just right. Joyce's work centrally and repeatedly dramatises the political sex scandal that brought down Charles Stuart Parnell. His artist-hero Stephen Dedalus is especially sensitive to this scandal and the profound political rift which ensued. Joyce himself became embroiled in an angry dialogue about the supposedly shocking nature of his early collection of stories, *Dubliners*, which scandalously kept them out of print for a decade. However, a *succès de scandale* was eventually the making of *Ulysses* as the underground classic of literary modernism. In *Finnegans Wake*, Joyce returned to the theme of scandalous sex crime and the plethora of discursive activity that inevitably surrounds it. To approach this material anew in terms of scandal itself, and especially the ways in which political self-interest and the institutions of the new journalism deploy and manipulate scandal as a political weapon both then and now, is acute and engaging in a way that few academic studies of Joyce manage to be.

Joyce's writing is full of journalism and often about journalism, and it is a strength of this study that the ambivalences of its complex relation to its journalistic other and the centrality of this to Joyce's cultural empowerment are kept in view. Archival-flavoured, especially in its use of cartoon illustrations, the study might perhaps have promised exhaustive in-depth examination

of the specific journalistic sources of Joyce's writing. As it is, the energetic line of attack works with some reasonably well-known but important material that is given a new edge in terms of its "scandalous" dimension: such as the scandal of Parnell and Oscar Wilde, and the presence of the Victorian campaigning journalist W. T. Stead in the "saving" of Stephen from Nighttown in 'Circe,' and even the scandalous elements in Shakespeare's life and plays.

Interestingly, the fresh approach of Backus's study reminds us that scandal-mongering journalism works by naming real people – just as Joyce "notoriously" does in his fiction. Highbrow and lowbrow forms of culture clash unsettlingly in the world of scandal and an ethics that can all too often merge into hypocrisy. We are reminded by the study throughout that scandal is a cultural-political weapon and that, although it hurt Joyce's career and his reputation in several ways, requiring him to construct a quasi-mythical image of the publicly hounded and betrayed artist, and perhaps contributing to the aloofness of the Dedalus persona and the difficulty of the later work, it might also have been a weapon which he could use and adapt for aesthetic ends.

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Vincent L. Barnett and Alexis Weedon. *Elinor Glyn as Novelist, Moviemaker, Glamour Icon and Business Woman*. Farnham, UK & Burlington, VT: Ashgate, 2014. x, 238p., ill. ISBN 9781472421821. £60 (hardback).

Vincent L. Barnett and Alexis Weedon provide the first full-length, scholarly examination of the professional life of the internationally renowned British writer and early Hollywood personality, Elinor Glyn (1864–1943). Although few recall the name today, the authors ably indicate that a serious study of Glyn – whom they call "a pioneer of a new mode of professional authorship" (3) – is long overdue.

The publication of her first novel, *The Visits of Elizabeth* (1900), made Glyn a 'best-seller' in the UK and the US as well as the British Society's leading novelist. Her sixth novel, *Three Weeks* (1907), provoked an enormous outcry from Anglo-American critics for telling the tale of an older, mysterious, married Balkan Queen's seduction



... / 6

of an aristocratic English youth in a manner that seemed to sanction the principles of free love. Glyn turned this censure to her professional advantage, crafting a persona as a glamorous ‘authoress’ who offered the public advice on modern romance, sex roles and sexuality through her fiction, non-fiction and extensive journalistic work. Her success in this part eventually brought her to Hollywood in 1920. As Barnett and Weedon amply demonstrate, once ensconced in Los Angeles, Glyn took “cooperative involvement in the film industry further than any other literary figure of the era, both personally as an individual ‘star’ author and cross-media celebrity, and professionally as part of a wider group of family collaborators” whom the authors call “Team Glyn” (3). During the 1920s, Glyn intimately oversaw what she called the “picturization” of her stories, including her most successful story-to-film adaptation, *It* (Paramount, 1927), starring Clara Bow. The authors conclude with Glyn’s return to Britain in 1929 to direct two motion pictures whose commercial failure ended her long-sought desire to attain complete control over the process of translating her ideas into film.

Glyn’s career allows Barnett and Weedon to offer insight into the emergence of many of the practices that attend commercially successful authorship in the twentieth century. Their careful work in Glyn’s archive at Reading University uncovers her role in forging or perfecting this process through her development of a personal brand (in today’s parlance), embrace of cross-media promotion, and efforts to control the shepherding of literary works across national boundaries and into different media forms. Their contention that Glyn’s remarkable success and influence – she helped to spawn the modern romance genre after all – was derided or ignored until late because of literary scholars’ discomfort with ‘low-brow’ popular writers and feminist critics’ concern over her interest in fashion and (alleged) espousal of reactionary sex roles seems well-founded and is supported by recent articles that examine Glyn’s ideas about sexuality in more depth.

One wishes at times that the authors ventured a bit further afield from recounting the intricacies and details of Glyn’s many contractual negotiations in order to assay broader interpretive claims. The tendency to draw lightly upon film, women’s, and cultural history compounds the authors’ drift toward

raising as many questions as they answer. In the end, the reader is left to wonder why Glyn’s stature was so much greater in the US than in the UK, how much she managed to shift ideas about sex and in what particular directions, and whether gendered assumptions blinkered the decisions of “Team Glyn” as much or more than the film producers with whom she worked. But intriguing further questions are, after all, one of the best things that a first effort about an under-studied important figure can prompt.

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Alison Baverstock. *How to Market Books*. 5th ed. London and New York: Routledge, 2015. xx, 471p., ill. ISBN 9780415727587. £29.99 (paperback).

*How to Market Books* is, as the title suggests, a practical guide for publishers and authors. It has been in print for over 20 years and is a well-established reference title. The new edition takes into account extensive changes in the publishing industry over the past five years, and Baverstock places her discussion in a broader framework: “at times of great change it’s worth slowing down, isolating the theory behind practice and looking back for guidance on how previous generations solved problems” (xv).

Baverstock explains the basics of segmenting markets, branding, integrated marketing communications, and relationship marketing. The book is comprehensive, even exhaustive, in defining terms used in the industry – eg. different types of licences, the components of promotional messages. One chapter is devoted to drawing up and monitoring a budget and strategies for securing financial support, while other chapters set out the steps in preparing a marketing plan, writing effective copy, disseminating marketing materials, and working with the media. Breakout boxes contain useful case studies. Her experience with publishing students is evident in the preface to Chapter 8 (‘Direct Marketing’): “Even if you are in a hurry to get on and learn about online marketing, please read this chapter first” (170). She rightly emphasises the importance of understanding foundational marketing principles which can be applied to specific contemporary circumstances.

Baverstock writes in the introduction that she has expanded the book’s coverage of social media and this is particularly well done, with practical examples showing publishers how they can use metadata effectively to increase the likelihood that prospective readers will come across their titles in online searches, tips about the use of Facebook, Twitter, and author engagement, as well as a caution about the amount of time that may be required to maintain a blog: “it’s much easier to start one than to keep it going” (224). Pleasingly, case studies of publishers’ use of social and online media indicate the ways in which they themselves are learning through trial and error. Part III contains ‘Specific Advice for Particular Markets’ and, while few readers would be likely to draw on all of its sections, each one provides knowledgeable, practical advice.

Having recently undertaken a study which involved interviewing over 25 senior publishers in Australia, I was interested to compare Baverstock’s advice with these publishers’ accounts of their marketing strategies. It was impressive to see the strong connections between Baverstock’s logically set out explanations, framed in sound marketing principles, and CEOs’ discussions about their own experiences of marketing in the contemporary environment.

Baverstock briefly acknowledges the uneasy tensions between editorial-driven publishing and marketing, and the increased role of marketing in many publishing companies, but the purpose of the book is not to engage in theoretical debates about these issues. Rather, this book is particularly useful for publishing studies courses where the material could be discussed section by section over a longer period of time and students could apply the theory to their own projects. Small publishers may also find it a useful resource and valuable for comparing their own experiences with those outlined in the case studies. Given the extensive changes underway in the industry, aspiring publishers will benefit from the book’s overview of developments and the practical implications for connecting more readers with their books.

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Anna Bayman. *Thomas Dekker and the Culture of Pamphleteering in Early Modern London*. Farnham, U.K.: Ashgate, 2014. viii, 160p. ISBN 9780754661733. £65.00 (hardback).

When the dramatist and pamphleteer Thomas Dekker wanted to take the temperature of London's Jacobean book trade, he had the steeple of St Paul's Cathedral itself survey the activities conducted below in its churchyard: "at one time, in one and the same ranke, yea, foote by foote, and elbow by elbow, shall you see walking, the Knight, the Gull, the Gallant, the upstart, the Gentleman, the Clowne, the Captaine, the Appel-squire, the Lawyer, the Usurer, the Citizen ... the Scholler, the Begger, the Doctor, the Ideot, the Ruffian, the Cheater, the Puritan, the Cut throat ... the Law-man, the True-man, and the Thiefe, of all trades and professions some, and of all Countreys some." While the building itself was aghast at the heedless pursuit of economic interests, the promiscuous mixing of social classes and nationalities taking place in its environs, the pamphlet in which this extravagant prosopopoeia first saw print, Dekker's *The Dead Tearme* (1608), drew its lifeblood from such eclectic company.

As Anna Bayman shows in this insightful and eloquent study of Dekker's relationships with London's burgeoning trade in cheap print, Dekker's pamphlets made their way in the world by remaining open to the multiple perspectives, voices and interests of a diverse body of metropolitan readers. Bayman suggests that this multivocality and a willingness to entertain apparently discordant positions was one of the most enduring lessons that Dekker learned from his early career writing for the stage. (He was involved in the authorship of around 50 plays before 1603, when plague forced him to seek writing income from other sources).

Bayman only makes this point in passing since she largely avoids Dekker's theatrical output in favour of a focus on his printed prose and verse. The book begins by surveying the cultural and bibliographic status of pamphlets in seventeenth-century London. The second chapter narrows the focus to study Dekker's place within Jacobean book trade and patronage networks, putting him in the company of a kindred of dramatist-pamphleteers like Thomas Middleton as well as printers and publishers such as Nathaniel Butter and

William Ferbrand. The final three chapters analyse Dekker's anatomisation of London as an enthralling commercial and recreational centre as well as sink of sin and vice. Bayman scrutinises Dekker's construction of stock characters such as gulls and rogues in detail to argue that he was sensitively attuned to the performativity of civic and moral identities, "exposing the rules according to which [London] operated" (115) for readers who were encouraged to know and appreciate the metropolis rather than be terrified by it. The final chapter considers the politico-religious dimension of Dekker's pamphleteering, demonstrating his preference for peace following the accession of James I – except a brief period of belligerence immediately after the Gunpowder Plot. What was unique about Dekker's perspective on such matters, and distinguished him from courtly writers or those associated with the civic elite, was his emphasis on the connection between peace and the "benefits of trade ... for the melting pot of individuals who ... flourished on the trickling down of the prosperity of the merchant and courtly elites" (144).

There are plenty of highlights in this book. The introductory work on pamphlet retail pricing is acute and nuanced, and offers a welcome corrective to a prevailing assumption that the cost of an unbound book was equivalent to the price of admission to an outdoor theatre. Bayman shows that a "fair-length" pamphlet of 48 pages could cost 4d and was thus more expensive than public open-air playhouses where the cheapest entry was 1d (28–9). Likewise, the bibliographic work with Dekker's *Four Birds* is a treat, revealing how the author's migration from preferred quarto to octavo format mirrored a rhetorical move to the quiet piety of a prayerbook (128).

However, the business of rhetoric, technique and style is not nearly so well handled as the bibliographic analysis. We are repeatedly asked to take apparently revealing things about Dekker's characteristic style on trust; attribution of works to Dekker are asserted because they are "characteristically verbose" (127) and "wholly in keeping with Dekker's style" (21), or how "in stylistic terms [particular pamphlets] could certainly be his" (120). There is, however, no sustained analysis of the specifically literary and rhetorical techniques that Dekker deployed to distinguish himself from other pamphleteers in this competitive and crowded marketplace. It really is very surprising, too, that a book so

sharp on bibliography should fail to provide one. Given the notoriously difficult business of attributing anonymous pamphlets, it would have been extremely useful to see a list of primary works confidently attributed to Dekker as sole author alongside co-authored pieces and those of uncertain authorship. These, though, are lacunae in an otherwise fascinating study which will be of interest to all students of the pamphlet culture of early modern England.

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Paul Begheyn, S. J. *Jesuit Books in the Dutch Republic and its Generality Lands 1567-1773: A Bibliography*. Leiden and Boston: Brill, 2014. xvii, 454p., ill. ISBN 9789004270602. €150.00 (hardback).

*Jesuit Books in the Dutch Republic and its Generality Lands* delights in its thoroughness. In the opening lines of both the preface and the introduction, we are reminded that, for the last two decades, the author of this work, Paul Begheyn, has combed through Europe's research libraries in search of hard bibliographical evidence of early-modern Jesuit book publishing. He has fleshed out our understanding of some fascinating volumes, made many new discoveries, and chased down extant copies of the most obscure texts. That such remarkable and valuable work might have struggled to find a suitable publisher – Begheyn describes his volume as born under a lucky star, catching a wave of growing interest in the history and culture of the Jesuits – is truly regrettable.

Bibliophiles, serious students of the Jesuits and those, like the current author, fascinated by the richness and diversity of the products that exited from the presses of Europe's 'North' during the early modern period, will find much to admire. Begheyn justifiably revels in the ways that his bibliography updates and extends aspects of its departure point, the Alsatian Jesuit Carlos Sommervogel's turn of the twentieth-century *Bibliothèque de la Compagnie de Jésus*, as well as other subsequent scholarly work. The bibliographer finds 430 editions not mentioned in Sommervogel, dismisses many false attributions and, due to his exclusive focus on the Dutch republic and its generality lands, provides substantially more detailed descriptions which extend to the street address of book publishers. It provides



a level of detail and completeness that contrasts sharply with the patchy coverage provided by the Short Title Catalogue Netherlands (STCN).

And Begheyn's scholarly focus certainly does amount to something. The hard graft behind Jesuit Books in the Dutch Republic creates a bibliographic dataset as contained and complete as we might possibly hope. And it is this completeness that provides a spectacular insight into the extent and nature of the Jesuits' 'Dutch' network, as well as many of its facets. Its spatial dimensions are especially interesting. Whilst the network unsurprisingly centred upon Amsterdam, 369 printers in 39 towns are listed. Relatively few printers used false addresses, although a minority of Amsterdam Catholics preferred to put Antwerp on their wares to more easily escape Dutch censorship. And its temporal fluctuations and changes – Begheyn takes us from before the origins of the Dutch Republic, through the Golden Age, and right to the suppression of the Jesuits – are both marked and telling. The latter entries remind us, of course, that the radical presses of the likes of Marc-Michel Rey were far from the whole story of Dutch printing during the Enlightenment.

It would be greedy to ask for more. But, considering all Begheyn's archival legwork, it is hard not to imagine a desk crammed full of titbits of print runs and complicated authorial arrangements and publishing affairs that are not detailed in *Jesuit Books in the Dutch Republic and its Generality Lands*. Although the opening presentation is good, the bibliography contains few notes to enrich or explain its contents. And, perhaps related, one wonders if this most bookish of books born under a lucky star might not one day enjoy some digital afterlife. The richness and complexity of the information presented at times seems straitjacketed by its strictly chronological presentation. What patterns might be lurking unnoticed in all the data? Perhaps a digital edition would prove another twenty-year endeavour so, for not at least, we can be happy that specialists and bibliographers will appreciate Begheyn's excellent labour of love just as it is!

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Benjamin Bennett. *The Defective Art of Poetry: Sappho to Yeats*. Houndmills, Basingstoke: Palgrave Macmillan, 2014. x, 208p. ISBN 9781137381873. £53.50 (hardback).

Benjamin Bennett's book traces a line, as its subtitle suggests, from Sappho to Yeats, as if to encompass most of the Western European lyric tradition. Its eight chapters discuss a dozen or so poems *in extenso* and allude to a handful of others as supporting evidence.

Several of the poems Bennett discusses – Sappho's invocation to Aphrodite, Goethe's "Über allen Gipfeln," Verlaine's "Chanson d'automne" – have been held up by one critic or another as examples of perfection. All the exhibits are short: from a few dozen to perhaps 300 words. With so few moving parts, a reader might expect that little could go wrong. Many poetry addicts will possess several of these poems in memory, and thus be in a position to evaluate their integrity of design. With such examples before us, how can Bennett brand poetry with what the law would call inherent vice or latent defect?

In its simplest form, the problem around which Bennett builds his case studies is "the basic defect of poetry—that poetry, in the age of the printed book, always invokes a quasi-musical immediacy and communicativeness that it can never actually deliver" (123; see also p. 2). A reminiscence of music survives in our conventions for reading, writing, and printing poetry (e.g., line breaks and the right-hand margin), but these signs usually amount to no more than relics of a former time. Returning poetry to its home in music is one of the recurrent utopias of Western culture, recognizable through such dissimilar events as the founding of opera in the age of Monteverdi and the prophecies of a future materialistic poetry of action in Rimbaud's "Lettre du voyant." But Bennett's interest is not in restoration. It is rather in what the defect produces.

The absence of melody, a defender may say, merely prompts the compensatory supplement of additional charges of meaning in the words, degrees of meaning which singing might but poorly transmit: necessity proving the mother of invention. Thus lyric's inadequacy as music is its advantage as language and thought. This counter-argument is one Bennett has already considered, but apparently found too simple

and symmetrical. Bennett's purpose is not to set up a norm, even less to demolish one. It is simply to follow the consequences of poetry's originating imperfection through some exemplarily brief, taut, and affecting poems.

The book starts out – puzzlingly or dialectically – with the negation of a negation, a move that makes more sense on second reading. Facing "the silencing opposition between passion and poetic form," Sappho stands out for "her insistence on the problem as a problem, her refusal to back away from it, her implacable laying bare of a fundamental defect in the very idea of a passionate poetry" (30). For in Sappho's "Poikilothron" ode, where the lover's disappointment is shown turning into a call for revenge, there is for Bennett "no gap between the immediate kinesic of passion and the unfolding of language. And precisely the absence of such a gap, I contend, is in Sappho's practice the aim of poetry, the reason for poetry." (22)

Like Michael Riffaterre or Paul de Man, Bennett is a reader who scrutinizes the mimetic surfaces of poems for tell-tale gaps, inconsistencies, impossibilities, and from these draws clues about the ultimate sources of the poem. It is absurd for Goethe to have said so baldly "Die Vögelein schweigen im Walde," for in a forest the main way to know whether birds are there or not is to listen for them singing – not "being silent." The slight failure to make sense tips us off, however, to a more consequential structure of perception and awareness that wraps around the poem itself as linguistic event, as "hieroglyph" (49). This is obviously not New Critical reading for totality and autonomy, nor is it a biographical reading that would seek to reestablish the transparency of an original experience. It is reading for incoherence – but not the way an enemy of poetry would perform it; rather, the way a Socratic friend of poems might sidle up and through questioning make them uncomfortably self-aware.

Each chapter trains the reader to recognize new forms of the enabling 'defect.' The chapter on "Hyperions Schicksalslied" carries out an intense and subtle questioning of practically every affirmation made in that poem, along with the slightest details of its meter, leading to a recognition of "the opposition between the poem as artifact and the poem as action ... Hölderlin ... uses [this] basic defectiveness of poetic form to signify

a truth concerning the relation between kinetic reading and intellectual reading, and hence a truth concerning the relation between fate as experience and the knowledge of fate" (101). The chapter on Verlaine's "Chanson d'automne" ("Les sanglots longs / Des violons / De l'automne...") derives powerful metapoetic arguments from what sounds to some ears like mere melancholy humming. The chapter on the use of Mörike's "Auf eine Lampe" as a speaking platform by Heidegger, Staiger, and Spitzer reserves a fine surprise: that none of the poem's interpreters have noticed how deftly it undercuts their own pretensions to hermeneutic authority, founded on their claims to have read the poem conclusively. The late poem "Lapis Lazuli" by Yeats proposes that we look on present-day political crisis with the "ancient, glittering eyes" of two carved Chinese on a chunk of semi-precious stone. Wisdom? Rather a preparation for the point that "both poetry and politics, when conducted properly, involve the acceptance of a radical, irreparable defect in themselves.... What the two endeavors have in common is in truth nothing but defect" (183).

The book's continuous argument occurs through the repeated discovery of an indispensable flaw in the poem's authority to affirm, to prophesy or to make beautiful. The recurrence of a single motif as the pivot of these various readings may suggest an atemporal poetic. But careful reading revises that impression. Bennett is conscious of differences in the historical situations of the successive poets. He could perhaps have brought out their specific conditions of utterance a little more without seeming to endorse a thorough-going ideology of "context" as the background that obviates argument. It does seem to this reviewer, for example, that the dream of a poem as action (quickly set on a collision course with the ideal of a poem as form) is a Romantic invention, the conditions for its emergence set by poetry's unsure place among the media of a democratizing age.

Poetry deserves such subtle, relentless, and inventive readers as Bennett. His respect for the art is not in the least discomfited by such arguments as de Man's, that "the lyric is not a genre, but one name among several to designate the defensive motion of the understanding, the possibility of a future hermeneutics" ("Anthropomorphism and Trope in the Lyric," *The Rhetoric of Romanticism* [New York: Columbia University Press, 1984],

261). The critique can be admitted without defensiveness. Lyrics like those discussed in this book found "the possibility of a future hermeneutics" on the knowledge that their contact with "the understanding" will rarely be smooth – and on the certainty that there is no shame to being found out as defective, if it happens at the end of an investigation like those recounted here.

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Peter Blake. *George Augustus Sala and the Nineteenth-Century Periodical Press: The Personal Style of a Public Writer*. Farnham: Ashgate, 2015. 286p., ill. ISBN 9781472416070. UK £60.00 (hardback).

George Augustus Sala was a central figure to the New Journalism that emerged at the end of the nineteenth century. With a seemingly equal and vocal amount of devout followers and vehement detractors, Sala's personal style of writing was both praised and lambasted. This dichotomous reception appears to remain to this day. Peter Blake sees Sala as a wrongly marginalized figure, someone who many have heard of, but whose life and work is not well understood. This volume is his attempt to rectify this problem.

Blake's work centers on a chronological analysis of Sala's life, career, and influence on the New Journalism. Blake argues that Sala's career was molded by his work across various mediums including visual arts, bohemian journalism, contemporary novels, travel writing, and pornography. Written for those interested in nineteenth-century journalistic writing and readership, this volume also discusses the effects that societal changes had on Victorian periodicals and the effects that such changes had on society in turn. Blake does a commendable job of addressing these changes through his study of Sala's journalistic career.

The introduction, which takes a broad look at Sala's career and influence, establishes his central position in the period and provides a background against which Chapter one seeks to situate the early origins of his writing style. Blake lays out how, from being blinded as a child, to the beginning of his career in the visual arts, this part of Sala's life laid the foundation for his writing style by blurring the distinction between the visual

and the verbal.

Chapters two, three, and four are interrelated as they follow Sala's writing in three distinct locations: London, Paris, and Russia respectively. The earlier chapters assess Sala's writing for Charles Dickens's *Household Words* and his role as social commentator in London, comparing these functions to his role as urban spectator in Paris. Blake analyzes the effects that studying societal problems and experiencing Parisian bohemian life had on Sala's career. Chapter four follows Sala's time in Russia as a special correspondent and his emerging desire to write novels while his journalistic stories blur the line between fact and fiction.

Chapters five and six look at Sala's departure from and ultimate return to journalism. In chapter five, Blake looks at Sala's move to fictional territory, analyzing the influence that realism and sensationalism in his journalistic style had on his fiction writing and the anxieties that he experienced in moving away from journalism. Chapter six examines Sala's move back to journalism and his shift toward being one of the first international special correspondents. Blake explores this through Sala's travel writing from America, Algeria, Italy, Australia, and New Zealand and comments on the effect this writing had on foreign reportage. Blake asserts that here Sala helped forge a new style of reporting which mirrored "a more general shift in Victorian thinking 'away from domestic class conflict toward racial and international conflict'" (181).

Chapter seven examines Sala's pornographic writing and obsession with flagellation, an area in Sala's life which Blake views to be both important and under-researched. Blake looks at the events in Sala's life that led to this fascination and how it manifested during the first part of his career in his illustrations. Blake also analyzes Sala's participation in the flagellant correspondence column phenomenon, "particularly the way that these correspondents subverted the ideologies of family magazines" (15). In doing so, Blake provides a broad study of Victorian pornography and its politically subversive nature.

In the conclusion, Blake assesses Sala's influence upon the evolution of a new wave of journalism as well as how this profession changed from the beginning of his subject's career to the end. This conclusion leads Blake full circle to his purpose stated at the beginning when he writes: "I contend ... / 11

that without this overall survey and without analysing the influences and theories behind Sala's work we cannot truly understand Sala's influence on the New Journalism." (10) Blake mentions that only two other serious studies have been written analyzing Sala's writing and career. In part, this volume is Blake's attempt to foster new discussions and research on Sala's life and influence and to create a "sustained effort to encapsulate his [Sala's] style and the theories underpinning his writing" (7).

Blake's study consistently brings the discussions back to nineteenth-century journalism, publishing, and readership. It provides a deeper understanding of Sala's life, the many facets of his career, and his influence in the context of Victorian print culture. It is an interesting and informative study, even for those with only elementary knowledge of this area.

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Kym Brindle. *Epistolary Encounters in Neo-Victorian Fiction: Diaries and Letters*. Basingstoke: Palgrave Macmillan, 2014. vii, 240p., ill. ISBN 9781137007155. □ 50 (hardback).

*Epistolary Encounters in Neo-Victorian Fiction* explores the ways in which diaries and letters are used by neo-Victorian novelists to exemplify postmodern ideas about the unknowability of the past. The textual remains of the nineteenth century are necessarily incomplete, meaning that the past can never be entirely understood. Brindle argues that lacunae in the historical record have been colonized by neo-Victorian novelists. They use diaries and letters – which are vulnerable to interception, theft, and destruction – as part of pastiche practices to emphasize the fragmentation of the historical record and to promote a metacritical agenda. Their fictionalization of Victorian mysteries and marginalized figures, whose experiences were often excluded from history, encourage readers to reflect on their reading practices and to consider the extent to which any attempt to construct a narrative of the past necessarily involves assumption and invention. These ideas are developed over six chapters, an introduction, and a postscript.

In the introduction, Brindle explains

that she uses "epistolary" to describe fiction featuring embedded diaries as well as letter exchanges, arguing that neo-Victorian novelists often blur distinctions between the two forms (for instance, by creating a diary intended for a particular reader). In the chapter that follows, Brindle develops her discussion of neo-Victorianists' use of diaries and letters in relation to Victorian literature, literary criticism, and theory. These first two chapters are well researched, providing good introductions to key concepts associated with diary fiction, epistolary novels, historical fiction, and the neo-Victorian novel; they will be useful to students and specialists. However, her definition of neo-Victorianism is somewhat limited by overreliance on Ann Heilmann and Mark Llewellyn's claim (made in *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009*) that the genre only emerged in the 1960s, with the publication of Jean Rhys's *Wide Sargasso Sea* and John Fowles's *The French Lieutenant's Woman*. That definition problematically excludes earlier works of metafiction that engage with the Victorian past and the ways in which subsequent generations relate to it. As early as 1933, Rachel Ferguson's *Charlotte Brontë: A Play in Three Acts* played with the idea of the unknowability of the Victorian past, featuring, among other metafictional devices, a letter exchange between Charlotte and her teacher; access to the letters is withheld from the audience and even Charlotte is unable to decide whether they were love letters, demonstrating Ferguson's commitment to indeterminacy and possibility. Some discussion of critical attention to earlier works of neo-Victorian fiction would have enriched this chapter.

In chapter two, Brindle draws a compelling connection between diaries and letters and the bodies of their authors in A. S. Byatt's *Possession*, comparing the layers of clothing that seductively envelop Christabel LaMotte's body with the wrappings and ribbons that protect her letters from Ash. This idea provides continuity between chapters that consider diverse employment of epistolary forms. Chapter three (about fictionalizations of the Victorian occult), chapter four (which considers Margaret Atwood's construction of a diary-like space for Victorian criminal Grace Marks), and chapter six (which discusses the ways in which fictional diaries of ill Victorians parody nineteenth-century beliefs about sanity and wellness) all consider how diary functions as a "textual embodiment

of self" (81). Chapter five provides a particularly engaging and insightful analysis of Katie Roiphe's fictionalization of the relationship between Lewis Carroll and Alice Liddell, demonstrating how the novel reveals present-day readers to be voyeurs, eagerly imagining the Victorians' sexual secrets to fill textual gaps. Brindle's book provides a valuable and timely contribution to the field of neo-Victorian studies. It develops ideas expressed in recent works such as Helen Davies's *Gender and Ventriloquism in Victorian and Neo-Victorian Fiction: Passionate Puppets* (2012) and Tatiana Kontou's *Spiritualism and Women's Writing: From the Fin de Siècle to the Neo-Victorian* (2009) (both published by Palgrave Macmillan), applying them to a pervasive but little discussed feature of neo-Victorian fiction. Although the complexity of Brindle's writing style and her use of critical theory may make parts of the book challenging for an undergraduate reader, the text will prove useful for graduate students and specialists working in this field.

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Arni Brownstone. *War Paintings of the Tsuu T'ina Nation*. Edmonton: University of Alberta Press, 2015. xii, 143p., ill. ISBN 9781772120523. CAD 35.00

*War Paintings of the Tsuu T'ina Nation* builds from the premise that during much of the nineteenth century, pictographic paintings on tipi liners and story robes functioned as the closest equivalent to written records for the Indigenous peoples of the North American Great Plains. Thus, for scholars with an interest in the histories of authorship and reading that extend beyond print and script, Brownstone's study will be of particular interest. Indigenous pictographic sign systems are another written form of documenting knowledge and telling stories, requiring alternative forms of literacy. Scholarly interest in this subject has slowly taken root over the last decade (see, for example the work of Germaine Warkentin, Robert Bringhurst, Brendan Edwards, Heidi Bohaker, and Niigaanwewidam James Sinclair). Nonetheless, Western understandings of literacy are still deep-rooted. Brownstone's work is particularly notable because he frames pictographic paintings as both artistic and literary. In



other words, the artistic and literary are not characterized as mutually exclusive, as is normally the case in Western interpretations of Indigenous forms of knowledge exchange.

For the past 30 years, Brownstone has redrawn more than 50 Plains Indian drawings. Although these are large works drawn on buffalo robes and other animal-hides, he notes that the critical cues to understanding their narratives are often found in small details. In the course of reproducing these works, Brownstone has been able to better understand the overall composition of the paintings and decipher their narrative cues. Much of this book focuses on Brownstone's comparative analyses of five key pictographic war exploit paintings from museum collections in the United States and Canada, complemented by readings of related artifacts.

Biographical war records were the most common subject of Plains Indian pictorial painting, and they served a primary purpose of keeping an individual's proficiency as a warrior in public view. The authors of these documents used a pared-down, economical visual language – a shorthand, if you will – which was intended to be read and readily understood by other members of the Tsuu T'ina (previously known as the Sarcee) and related tribal groups. Brownstone's work carefully reveals the commonalities and shifts in style and content of five surviving pictorial paintings, particularly as intertribal Plains warfare came to a halt at the end of the nineteenth century. This book thus provides important insight not only into the visual communication forms that were commonly practiced by more than 30 tribal groups across the North American Great Plains, but it also provides a 'translation' of the pictograph paintings, thus enriching our historical knowledge of the Tsuu T'ina nation and their relations with other tribal groups, including the Blackfoot, Cree, and others.

*War Paintings of the Tsuu T'ina Nation* makes a valuable contribution to the still emerging scholarly discussion of Indigenous forms of literacy, and serves as a model of what it is possible to ascertain from Indigenous material culture as forms of historical record.

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Michael C. Cohen. *The Social Lives of Poems in Nineteenth-Century America*. Philadelphia, PA: University of Pennsylvania Press, 2015. 281p., 23 ill. ISBN 9780812247084. US \$55.00.

Michael C. Cohen's *The Social Lives of Poems in Nineteenth-Century America* is a fascinating and full account of the relationships between poems and readers between the 1790s and early 1900s. Dedicated to a "lived history of literary writing in the United States," Cohen investigates the "variety of social relations that poems made possible," both materially and theoretically (1). His six substantial chapters (and an introduction) move through history, from itinerate balladmongers (chapter one); abolitionist verse (chapter two), poems about contraband slaves (chapter three); the mid-century desire to collect supposedly authentic oral ballads (chapter four); how the postbellum country reimagined J. G. Whittier as a national poet by forgetting his abolitionist verse (chapter five); and finally, the Fisk Singers and the racial politics of slave songs and black minstrelsy. (John Greenleaf Whittier and his poems crop up repeatedly and serve as a sort of through-line in the book.)

Throughout *The Social Lives of Poems* Cohen thinks not just about the formal features of these poems but also about how "poems facilitated actions, like reading, writing, reciting, copying, inscribing, scissoring, exchanging, or circulating, that positioned people within densely complex webs of relation" (6–7). His book, then, portrays multiple communities being formed through the exchange and use of "popular" (i.e. used by the people) verse of all different sorts. Sometimes such exchange means that poems were not even read (and certainly not close-read) and their non-reading had cultural import, as in, for example, American Anti-Slavery Society mailings sent to the South and burned upon arrival in riots that helped precipitate the "gag rule" against anti-slavery petitions in Congress. In taking this tack, Cohen's book joins the work of, among others, Mary Loeffelholz and Joan Shelley Rubin, who have written about how US poems were read and received, as well as Meredith McGill, Ellen Gruber Garvey, and Leah Price, who have worked on the circulation and use of the written word in the nineteenth century.

Cohen's interest in non-reading ironically relates to my one small complaint about this

dense, long volume. Cohen leaves most all of his many off-set quotations hanging off the end of paragraphs and thereby frustrates any readerly attempt to skim the quotations and skip to the analysis. These nineteenth-century poems may not have been read in their day, but Cohen wants to ensure his readers *read* each excerpt.

In pulling together this rich archive of nineteenth-century poems, Cohen's book does a great service. I could not but be fascinated by the "Melancholy Shipwreck" ballad from 1807, its work as a news report, and its wonderful header of black coffins (shown in an image). So too, the beautiful manuscript book made by John Greenleaf Whittier's friends – and Cohen's astute treatment of how this group of friends used poems – was wonderful. And, notably, there are no fewer than 23 images within *The Social Lives of Poems*, five of this remarkable Whittier manuscript book. Ultimately, this excellent volume will be of interest to anyone who wants to think more about the circulation, reception, and creation either of poetry or of literature in the nineteenth century. The book is a smart, readable, worthwhile, and helpful addition to on-going studies of the history of reading.

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Margaret Connolly and Raluca Radulescu, eds. *Insular Books: Vernacular Manuscript Miscellanies in Late Medieval Britain*. Oxford: Published for the British Academy by Oxford University Press, 2015. xviii, 330p., colour ill. ISBN 9780197265833. US \$155.00 (hardback).

*Insular Books: Vernacular Manuscript Miscellanies in Late Medieval Britain* contains a collection of essays that emerged from a conference on this subject held in London at the British Academy in June 2012. As stated on its website, the conference's objective was to "bring a new and multidisciplinary focus to the late medieval miscellany, a little-investigated and poorly understood type of manuscript" ([www.britac.ac.uk/events/2012/insular\\_books\\_vernacular\\_misc\\_in\\_late\\_med\\_britain.cfm](http://www.britac.ac.uk/events/2012/insular_books_vernacular_misc_in_late_med_britain.cfm), last accessed June 2016). The resulting book's principal foci are to outline "the main issues for those unfamiliar with this particular aspect of medieval studies" (xiii) and to suggest "some

directions that might fruitfully be taken up by future researchers” (xiv). In other words, *Insular Books* concentrates on identification, by defining the complex term *miscellany* in the context of late medieval Britain, and on methodology, by considering the diverse ways in which miscellanies can be critically analysed.

The broad definition of *miscellany* advanced in *Insular Books* is “essentially a multi-text manuscript, made up of mixed contents” (1). The scholars who have contributed to this collection start from this premise to examine the production of miscellany manuscripts, “pointing to cultural practices established in Wales and Scotland and particular regions of England (with their distinct linguistic and cultural traditions)” (1). They focus on case studies of single manuscripts or manuscripts of a “more physically composite nature, made of discrete elements” (1), and apply comparative approaches to either individual manuscripts or manuscripts “in which particular types of text are housed” (11).

The editors recognise that *Insular Books* is itself a miscellany and “encourage readers to approach [the] essays both sequentially and selectively” (xiv); nevertheless, the essays appear to be grouped according to specific boundaries, specifically linguistic, methodological, geographic, and chronological. Marianne Ailes and Phillipa Hardman’s “Texts in Conversation: Charlemagne Epics and Romances in Insular Plural-text Codices,” Keith Busby’s “Multilingualism, the Harley Scribe, and Johannes Jacobi,” Susanna Fein’s “Literary Scribes: The Harley Scribe and Robert Thornton as Case Studies,” and Ad Putter’s “The Organisation of Multilingual Miscellanies: The Contrasting Fortunes of Middle English Lyrics and Romances” offer multilingual intertextuality as their commonality. Wendy Scase’s “John Northwood’s Miscellany Revisited,” Raluca Radulescu’s “Vying for Attention: The Contents of Dublin, Trinity College, MS 432,” and Andrew Taylor’s “The Chivalric Miscellany: Classifying John Paston’s ‘Grete Booke’” feature case studies on individual manuscripts and explore the socio-cultural circumstances influencing their compilation and dissemination. Carol M. Meale, in “Amateur Book Production and the Miscellany in Late Medieval East Anglia: Tanner 407 and Beinecke 365,” presents East Anglia as a backdrop to

compare two manuscripts; she examines their accretive structures and how they document “the individual in relation to the community, particularly with reference to religious devotion and practice” (167). Ceridwen Lloyd-Morgan’s “Writing Without Borders: Multilingual Content in Welsh Miscellanies from Wales, the Marches and Beyond” and Dafydd Johnston’s “Welsh Bardic Miscellanies” examine Welsh prose and poetry respectively; and Emily Wingfield’s “*Lancelot of the Laik* and the Literary Manuscript Miscellany in 15th- and 16th-century Scotland” addresses the “lamented lack of scholarship on Scottish literary manuscript miscellanies” (209). Deborah Young’s “Entertainment Networks, Reading Communities, and the Early Tudor Anthology: Oxford, Bodleian Library, MS Rawlinson C. 813” and William Marx’s “Aberystwyth, National Library of Wales, MS Peniarth 12: The Development of Bilingual Miscellany—Welsh and English” study community in Tudor England: the first, how entertainment networks facilitate the transmission of ideas; and the second, how the manuscript’s compilation was “driven by a sense of contemporary need” (262). And, lastly, Julia Boffey and A. S. G. Edwards’s “Towards a Taxonomy of Middle English Manuscript Assemblages” and Margaret Connolly’s “The Whole Book and the Whole Picture: Editions and Facsimiles of Medieval Miscellanies and Their Influence” present a whole-book perspective to consider closely the taxonomy and accessibility of late medieval miscellanies respectively.

The editors of this collection unquestionably realise their primary objectives through their multidisciplinary approach and their inclusion of scholars whose expertise enables readers to obtain insight into the complex nature of vernacular manuscript miscellanies in general and their contents more specifically. Their descriptions of manuscripts, such as Tanner 407 and Beinecke 365 by Meale, are vivid and engaging, and numerous secondary sources in footnotes encourage readers to conduct further independent research. However, the devil manifests often in the abundance of detail – that is, the effort to understand the physical and socio-cultural conditions of a manuscript’s production is at times overshadowed by the thorough cataloguing of content.

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Carl Dair. *Epistles to the Torontonians, with Articles from Canadian Printer and Publisher*. William Ross, Introduction, and Rod McDonald, Notes. Toronto and New Castle, Delaware: Coach House Press with Sheridan College and Oak Knoll Press, 2015. 127p. ISBN 9781584563396. US \$75.00.

There is something magical about discovering old letters. Whether it be in the attic or the archive, reading old letters provides a personal insight into the lives of both the sender and receiver that stands apart both from histories of their lives and the more self-conscious writings of autobiographies and diaries. Through letters we can eavesdrop on the past.

*Epistles to the Torontonians* captures the conversations that Canadian typographer Carl Dair (1912–1967), and his wife Edith, had with other members of the Toronto typographical community during 1956–57. Dair, who is now perhaps best known as the author of *Design with Type* (1952), desired to create the first Canadian Latin typeface and received a grant from the Royal Society of Canada to spend a year studying under typesetter Paul Rädisch at the Johannes Enschedé Foundry in Haarlem, Netherlands.

Through the Dairs’ letters home to their friends we get not only a glimpse into life in post-war Holland, but, more importantly, an inside look at the contemporary European typographical scene. The letters recount Dair’s meetings with Jan Tschichold, Hermann Zapf, Jan van Krimpen, Maximilian Vox, and others. They also recount in great detail Dair’s apprenticeship under Rädisch, the last master punch-cutter, and his assistant S. L. Hartz. Metal type was on the verge of becoming obsolete, and these letters document the immense skill that was required to take a letter from a drawing to a piece of type. Finally, through Dair’s urgings that his friends participate, the letters hint at the emergence of the Society of Typographic Designers of Canada.

In addition to the letters, the book contains an Introduction by William Ross, a note on Dair’s Cartier typeface by Rod McDonald, who used it as a basis for his own Cartier Book, illustrations of Dair’s work, including sketches towards the development of Cartier, and a number of articles Dair wrote for *Canadian Printer & Publisher*. The book is very handsomely designed by Stan Bevington and superbly printed by Toronto’s Coach House Press. In particular, the

reproductions of the letters are extremely clear and easy to read.

However, in capturing the magic of discovering a box of old letters, the book also recreates some of the frustrations and thus unnecessarily limits its use. The letters are arranged in mostly chronological order, but all of the “Epistles” are lumped together, breaking up the order. There are also items missing, such as Epistles 7 and 8, and one can only assume they were not in the archive. This lack of structure makes it easy for a mistake to slip in – a duplicate page appears, resulting in a missing page of another letter. It is also up to the reader to know, or to find out, whom exactly the people in the letters are; for example, most of the letters are to “Frank and Sheila,” but nowhere is their surname given (Smith). Similarly, the illustrations lack captions. A few footnotes and a small editorial introduction would have been valuable additions.

Any shortcomings in the book are more than made up for by the inclusion of the DVD *Carl Dair at Enschedé: The Last Days of Metal Type*. This remastered version of Dair’s 16mm footage of Rädisch at work is introduced by Rod McDonald and narrated by Matthew Carter. Carter himself trained at Enschedé, and his narration and interview cast further light on the last days of metal type.

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Robert Darnton. *Censors at Work. How States Shaped Literature*. London: The British Library, 2014. *The Panizzi Lectures* 2013. 316p., ill. ISBN 9780712357616. £25.00 (hardback).

This excellent book represents a peak in Robert Darnton’s long-term research and should indeed become compulsory reading for all those interested in censorship and, more generally, mechanisms of control in the age of print. Darnton takes the reader on an exciting voyage through censorship as exerted by three authoritarian systems in three different centuries: eighteenth-century France, the British Raj, and Communist East Germany. Instead of starting from definitions, he provides subtle “ethnographic” insights into day-to-day censorial practices. By offering “a ‘thick description’ of how censorship actually operated” (19), he argues that the understanding of this phenomenon

has to overcome not only the Manichean view of a writer struggling against a wicked censor but also the idea that anything that hinders communication can be labeled censorship.

First of all, censors cannot simply be discarded as “watchdogs.” Underpaid or not paid at all, the censors in Bourbon France were mostly prominent intellectuals – sometimes working hard to improve the texts submitted and to defend the “honor of French literature,” as one of Malesherbes’s men once put it. Even though they did defend the rulers and the clergy, “censorship was not simply a matter of purging heresies” (29). Notably, it was not so much the ideas that censors deemed dangerous, but the risk of offending the potentates of the Ancien Régime. However, the censors granting royal privileges (or tacit permissions) only represent one half of the story; the other half – narrated in this case with a masterful literary touch – is about the harsh police repression of the extensive corpus of illegal, “clandestine” books that were circulating under the cloak.

British rulers in India resorted to violence as well. In theory, they were granting the subjects of the Raj freedom of expression. In practice, however, “the disparity between preaching liberalism and practicing imperialism” (124) became overtly manifest when the colonial rulers felt increasingly threatened after 1900. British surveillance of the vernacular book production, initiated in the mid-century, was replaced by punishment. Courtrooms became hermeneutic battlefields and jails were filled with arrested writers, tried for sedition – a legal notion vaguely defined as exciting feelings of “disaffection” to the authorities. The rulers simply “could not allow the Indians to use words as freely as Englishmen did at home” (142).

Using brutal force was seldom necessary in totalitarian regimes. In East Germany, the Party control was so omnipresent that the major work – the thorough self-censoring – was already done by the authors. The rest was achieved by central “planning” of the annual book production, a process that involved negotiations among authors, editors, officially non-existent censors (part of the governmental structure) and high officials of the Communist Party. But even in such cases, warns Darnton, “it would be misleading to characterize censorship simply as a contest between creation and oppression” (234).

Although censorship in the three analyzed systems took quite diverse shapes and

nuances, a common feature was its profound connection to the power structures. For Darnton, censorship is essentially bound to the state, to its monopoly of power and its ability to sanction. Moreover, it is precisely such a political understanding of censorship that prevents the object of research from dissolving as merely one of the many possible constraints in communication. Although Darnton refrains from conjecturing on more recent manifestations of censorship, his thorough insights into the ways in which policy makers have thought about it in the past might prove inspiring for a reflection on its manifestation in the present times. All the more so since today the state – and this is how the author closes this seminal book – “may be watching every move we make” (243).

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Sari Edelstein. *Between the Novel and the News: The Emergence of American Women’s Writing*. Charlottesville: University of Virginia Press, 2014. 226p., 7 ill. ISBN 9780813935904. US \$29.50.

Sari Edelstein’s *Between the Novel and the News* offers a bold corrective. While scholars and teachers have often connected male realist writers to journalism – the opening of Howells’s *The Rise of Silas Lapham* in which the eponymous character is being interviewed for a newspaper series is a quintessentially realist moment – critics have not given similar attention to how women writers in the long nineteenth century struggled to use and counter journalistic depictions of women and journalistic modes of narration. As Edelstein writes, “women writers have long regarded the press an ideological problem whose social and political influence had serious repercussions for lived experience” (148).

She develops this argument over five major chapters that trace groups of works in conjunction with advancements in American journalism, a shorter introduction, and a conclusion. With a focus on Judith Sargent Murray’s *The Story of Margaretta*, the first chapter thinks about how women-authored seduction novels commented on the partisan fights carried out between Federalists and Republicans at the end of the eighteenth century. The second chapter discusses how authors, including Catherine Maria



Sedgwick, used sentimentalism to establish an alternative ‘truth’ grounded in ethics rather than in the ‘facts’ touted by the penny papers that sensationalized women’s (often dead) bodies in the 1830s. Interested in E.D.E.N. Southworth’s *The Hidden Hand* (1859) and antebellum story-papers, the third chapter considers “the era’s anxieties about the breakdown of the national as well as the gender conventions that female authorship threatened to overturn” (68). Chapter four examines how Elizabeth Keckley and Louisa May Alcott practiced eyewitness reportage in their fictionalized memoirs, which gestures toward the rise of embedded reporters during the Civil War. Edelstein concludes at the end of the century with a chapter that explores how various women writers – Charlotte Perkins Gilman, Ida Wells-Barnett, and Edith Eaton – “simultaneously reproduce and criticize the sensationalist practices of mainstream newspapers” and what came to be called yellow journalism (15).

The great strength of this book is its ambition. Edelstein pulls together a range of authors who work over a long period of time and offers a compelling argument about how women, in order to write public words, necessarily had to grapple with the newspaper technologies and trends of their time. To make her temporal argument clear, Edelstein offers wonderful succinct explanations of print history – the developments in paper making and press technology as well as the corresponding trends in journalism – over the hundred-odd years featured in the book and compellingly ties them to standard and lesser-read fiction by women. The seven accompanying illustrations also do a great job communicating how newspapers were material and how their size, shape, organization, and formatting influenced their reception and communicated their intentions – facets with which these women authors grapple. My favorite image was of a Southern Civil War newspaper printed on old wallpaper which accompanies Edelstein’s argument about Gilman’s “The Yellow Wall-paper.”

Overall, the book is an impressive piece of scholarship that illuminates the complicated relationship between women’s writing and journalism. It is indispensable to those seeking to understand more about U.S. periodical culture and American women’s writing.

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Helen A. Fairlie, *Revaluing British Boys’ Story Papers, 1918-1939*. Basingstoke: Palgrave Macmillan, 2014. x, 214p., ill. ISBN 9781137293053. £50.00 (hardback).

Helen Fairlie’s *Revaluing British Boys’ Story Papers, 1918-1939* sets out to reconsider the value of publications such as *Hotspur* and *The Magnet* in the light of their reception by child readers themselves. This is a welcome intervention into scholarship on a period which has until recently been characterised as a largely unexciting one for British children’s literature – a view that fails to take into account the vibrancy of the periodical market which, as Fairlie shows, comprised a substantial part of children’s reading lives at this time. Where boys’ story papers are recognised, critics have tended to follow George Orwell in characterising them as a vehicle for conservative ideologies. Fairlie suggests that the story paper has thus been undervalued in terms of its perceived lack of literary quality, its status as popular literature, and its ephemeral physical nature, arguing that, by focusing on readers and their lived experiences, it is possible to revalue the texts themselves and their role in the cultural life of Britain.

After a useful introductory chapter mapping out the critical and historical perspectives which underpin the book, Fairlie devotes three chapters to specific aspects of the story papers: their moral code, the school story, and the imperial hero. Taking *Hotspur* and *The Magnet* as her case studies, she argues that while the papers do offer a largely conservative worldview which prizes “traditional” values such as loyalty, respect for authority, and physical bravery, this does not entail a straightforward top-down transmission of ideology. Drawing on a number of cultural and reader-response theorists including Jonathan Rose and Wolfgang Iser, Fairlie makes the case for a more complex reception of these messages by child readers. Furthermore, she draws attention to the relationship between the story papers and the child readers, pointing out that the importance of children themselves as purchasers as well as consumers facilitated a much more active role for the child reader. The following chapter considers the impact of cinema on the popularity of the story papers, while the final chapter considers the papers as cultural artefacts, with a particular focus on advertising.

Formulating a critical approach that can

take account of the readers is a central aim of this book, and Fairlie draws upon a wide range of theoretical perspectives, including new historicist approaches, reader response theory and theories of cultural production in an attempt to do so. It is a shame, then, that she does not really succeed in synthesising her theoretical approach with the subject matter itself. A reading of the story papers in relation to their actual readership might have opened up particularly interesting avenues in the case of school stories; although these often sought ostensibly to inculcate respect for the authority of school and master, the fact that story papers were frequently disparaged by real-life teachers suggests an interesting interplay between subversion and authority. Ultimately, however, Fairlie fails to really interrogate this beyond observing that child readers were well able to distinguish between the fictionalised public school settings and their own school experiences.

One reason for these shortcomings is the dearth of information about the readers themselves. Fairlie eschews an oral history approach because of the issues raised by retrospective accounts of childhood experience (although she does draw on memoirs and on existing oral histories), but given the limitations of contemporary data about reading habits this leaves her with many questions unanswered. The book thus demonstrates the potential for a reader-focused analysis of these texts, but also the pitfalls of such an approach.

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Susanna Fein and Michael Johnston, eds. *Robert Thornton and his Books: Essays on the Lincoln and London Thornton Manuscripts*. Rochester, NY & Cambridge, UK: York Medieval Press, 2014. xii, 316p., ill. ISBN 9781903153512. £60 / US \$99 (hardback).

Robert Thornton was a mid-fifteenth-century Yorkshire gentleman who compiled and wrote two miscellanies for household use: Lincoln Cathedral Library, MS 91 and London, British Library, Additional MS 31042. Lincoln’s three main booklets contain romance, religious, and medical texts, respectively, reflecting an interest in world history; the less neatly organized London explores sacred history – and raises similar questions about genre and

devotion – through its textual pairings and sequences. The current volume toggles productively between technical book history and literary analysis, opening with a new and very useful “descriptive list” of the contents of both manuscripts by Susanna Fein, and concluding with an afterword on “Robert Thornton Country” by Rosalind Field and Dav Smith demonstrating the cultural vitality of medieval Ryedale. The essays in between provide a wealth of material on late-medieval English book-making practices, and on fifteenth-century textual cultures and habits of reading more generally.

The volume opens with paired introductory moves, conceptual and practical. Michael Johnston’s introduction resurrects late twentieth-century historiographical debates between *longue-durée* narrative and “micro-history,” framing Thornton as a “marginal” book producer who offers as such a “richer, and more accurate, perception of cultural attitudes” (6). Skipping ahead, Johnston’s contributing essay persuasively asserts Thornton’s “cultural agency” as *scriptor*, *compiler* and *commentator*, making him representative of (rather than marginal to) a unique moment in book history. Any conceptual weaknesses here are more than made up for by Fein’s superb description of the manuscripts. Organized by booklet, her list has been “updated” to single out Thornton’s “framing words” and signatures (14, 20). Individual entries are carefully researched, richly describing not only the contents of texts but also their layout and decoration, marginalia and transmission in both contemporary manuscripts and modern editions. The result is an invaluable resource for Thornton scholars and a model for others.

The essays that follow demonstrate the mutual value of technical studies in book history and literary-critical approaches. George R. Keiser analyses Thornton’s experimentation with letter-forms in order to elucidate his evolving scribal confidence and creative vision. We learn here that London’s *Northern Passion* and *Siege of Jerusalem* were copied together early on, setting the tone for the volume; or that Lincoln’s opening *Prose Alexander* and the *Perceval* that closes the romance booklet were both added late, framing the collection. And in seeing this, we can see more clearly Lincoln’s parallel exploration of earthly and heavenly glory, or London’s central obsession with vengeance on the Jews for the crucifixion. Joel Fredell’s study of decorative patterns illuminates not

only Thornton’s own developing investments, but also key elements of Yorkshire book culture in the fifteenth century, from pamphlet circulation to the complex interrelation of romance and devotional materials (witnessed also by *Sir Gawain*’s MS Cotton Nero A.x., c. 1400). Ralph Hanna and Thorlac Turville-Petre, in turn, offer a rigorous and bracing discussion of dialect forms and alliterative metrics in the *Morte Arthure* as prolegomenon to a “more satisfactory” edition of Lincoln’s flagship romance (155).

As the anthology pivots to foreground literary analysis, it keeps sight of such technical elements while retaining an interest in Thornton’s complex generic sensibilities. Mary Michele Poellinger traces a shared language of violence in Lincoln’s Passion and Arthurian narratives, which transfers some of the affective power of the Passion to the suffering of romance heroes and invites us to judge their sacrifices in light of Christ’s. Julie Nelson Couch offers the volume’s smartest reading of interplay of devotion and romance in Thornton’s opus, and of his parallel interest in history. Locating Lincoln’s *Childhood of Christ* in relation both to that manuscript’s Passion narratives and to the Crusading romance that follows it, *Richard Coeur de Lyon*, Couch suggests that the manuscript as a whole develops a Passion-based historiography – setting the Passion as “the beginning and the end of history” and making history itself “a matter of the Passion and its vengeance” (217, 224). Finally, Julie Orlemanski turns to what might seem the generic outliers of the corpus, Thornton’s medical texts: Lincoln’s final booklet, containing the *Liber de Diversis Medicinis* and fragments of an herbal; and a partial copy of Lydgate’s *Dietary*, which appears among the Lydgateiana of London’s Booklet 2. Medicine, like vernacular literature, was a young and burgeoning field of discourse in the period; medical genres were themselves “flexible” and “porous” to other kinds of instructional discourse. What, Orlemanski productively asks, do romance, religion and medicine have to say to and with each other in compilations like these? What, for such books and their readers, did it mean to be “profitable?”

This volume will be of great benefit not only to scholars working on Thornton or his texts, but to anyone interested in (lay, vernacular) bookmaking in the period just before print. It is a good model for anyone looking to place a single manuscript or scribal output “under the microscope of a team of

scholars” (12), as Johnston puts it, showing how our various specialized skills as book and literary historians can inform each other.

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Frank Felsenstein and James J. Connolly. *What Middletown Read: Print Culture in a Small American City*. Boston: University of Massachusetts Press, 2015. 320p., ill. ISBN 9781625341419. US \$28.95.

In *What Middletown Read*, Frank Felsenstein and James Connolly offer a compelling contribution to the growing scholarship on the history of reading. Using circulation records of the Muncie public library from 1891–1902 contained in the *What Middletown Read* (WMR) database and historical, demographic, and bibliographic data about the borrowers and what they borrowed, Felsenstein and Connolly investigate “the place of books and reading in the lives of ordinary Americans a little more than a century ago” (13).

The first section of the book, ‘A City and Its Library,’ provides the historical context for the circulation records found in the WMR database. It positions 1890s Muncie as a boomtown with rising cultural aspirations, examines the development of the public library (including a helpful contrast with the shorter-lived Workingmen’s Library), and explores the role of printed materials in cultivating a cosmopolitan sensibility among its residents. Part II, ‘Reading Experiences,’ looks at reading in turn-of-the-century Muncie through chapters focused on library borrowing patterns, the experiences of children and women readers, and readers’ diaries.

Perhaps the most useful sections for demonstrating the potential of the database are chapters four (‘Borrowing Patterns’) and six (‘Reading and Reform’). In chapter four, Felsenstein and Connolly convincingly use borrowing patterns from the WMR database to challenge notions of turn-of-the-century libraries as primarily purveyors of moral improvement and social uplift. Concluding that “the library operated primarily as a supplier of cultural material from which its patrons could absorb the impressions of the world *created by popular fiction*, not as a conveyor of the knowledge contained in scholarly works and the cultural capital

conveyed through highbrow literature” (134, my emphasis), they reveal that the Muncie public library affirmed popular tastes rather than complicated them. Chapter six persuasively uses reading records, historical data, textual details, and demographic information about individual borrowers to demonstrate how members of reform-minded women’s literary clubs “treated fictional texts as [minimally transgressive] tools for understanding the world” (169) in a society still wary about changing roles for women.

As Felsenstein and Connolly note, the most significant limitation of the database is its inability to provide evidence about how individual readers interpreted and used what they borrowed (and presumably read). For the most part, the authors use supplemental information effectively to address this lacuna (as described above). However, despite presenting a productive balance of gender and class perspectives, the four diaries written by young people included in chapter seven seem less directly relevant to the project at hand. While the diaries may, as the authors state, allow us “to comprehend at a far more intimate level the place of books and reading in the lives of Muncie’s young people” (212), the tangential relationship of these diaries to the database makes this section feel slightly out of place. Nonetheless, the authors have made an important contribution to our understanding of reading in this community at the turn of the century, and they offer suggestive opportunities for further research with databases of this type.

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Pedraza García, Manuel José, ed. *Titivilus: International Journal of Rare Books*, vol. I (2015). Zaragoza: Prensas de la Universidad de Zaragoza, 2015. 470p., ill. ISSN 23870915. €30.00 (paperback).

*Titivilus* is a fresh and new international journal devoted to the topic of rare books, a publication conceived and edited by the Department of Documentation Sciences and the History of Science of the Universidad de Zaragoza, Spain. This multidisciplinary endeavour, funded by the Ministry of Economy and Competitiveness, is aimed at the field of book studies, with the purpose of spreading, at an international level, the results

of research activities undertaken by relevant specialists and conducted in accordance with the highest academic standards. As it is pertinently claimed in the editorial, the current and increasing interest in the area coincides with the rise in importance and use of the digital and electronic book. Interestingly, within the framework of a general mutation of the material object into image, the old typographic text is being transformed into a virtual realm. The extended process and procedure of digitization, as a consequence of technological innovation in the educational and administrative systems, now takes precedence over the invaluable smoothness of paper as a medium, an everlasting witness of nations and cultures. No matter what, a rare book not only tells us an incredible and captivating story but also speaks of a social and economic history enacted by printers, librarians, editors, illustrators and bookbinders.

This exciting periodical is named after the “demon of scribes,” represented for the first time in Spain in a fragment of the painting *La Virgen de la Misericordia con los Reyes Católicos y su familia* (c. 1495), by Diego de la Cruz, preserved in the Monasterio de las Huelgas in Burgos. This famous figure patron is depicted in the right part of the image and is supposed to act on behalf of Belphegor, Lucifer or Satan to introduce errors into the work of scribes and, later, in the printing presses: *Fragmina verborum Titivillus colligit horum quibus die mille vicibus se sarcinat ille* (Johannes Gallensis, *Tractatus de poenitentia*, c. 1285). It is said that he used to visit the *scriptoria* every day providing an easy excuse for the errors that were bound to creep into manuscripts as they were copied. He introduced the mistakes made by the monks and typesetters in a sack, which he carried on his back. At night, he descended into hell, where all inaccuracies were registered in a book to be reclaimed the day of the final judgement.

Behind such an evocative and exciting title lies the ambitious and meritorious intention to put forward a benchmark for the Hispanic world. *Titivilus* is concerned with the whole cycle of life of rare books in the widest sense, embracing manuscripts and imprints, *incunabula*, and ephemera, paper and parchment. It broadly regards every issue related to the written world and the multiple aspects of the book (material, formal and historical), incorporating its presence in collections and libraries as well as its impact on society, economy, and culture. Such a

commendable initiative has to be applauded and encouraged in so far as it seeks to provide the academic community with a crucial open-access and peer-reviewed meeting point for international and specialized scientific debate.

A careful reading of the essays collected in this first volume, which are judiciously selected and coherently assembled, is highly recommended. These articles explore the production, circulation, and dissemination of the book in a variety of languages and traditions. Therefore, the textual artefact is approached not only as an extraordinary object endowed with its own life and power but also as a conceptual metaphor going beyond the social and cultural mechanism of its production. Furthermore, two integral sections of the journal (the first containing notes on scientific advances or research breakthroughs; the second, reviews of current works in the field of rare books), should contribute to the establishment of a solid publication for which I predict a promising future.

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J. A. Garrido Ardila, ed. *A History of the Spanish Novel*. Oxford: Oxford University Press, 2015. xii, 404p. ISBN 9780199641925. £65.00 (hardback).

This multi-authored volume, edited by J. A. Garrido Ardila, is conceived of as a “reference history of the Spanish novel for students and scholars of Spanish literature, and more generally, of Western literatures” (vi). The apologetic tone of the preface and the editor’s grievance at the supposed ignorance of Spanish letters in the English-speaking world indicate that the target audience is primarily readers not familiar with Spanish literature.

In the first chapter, Garrido Ardila supplies ‘A Concise Introduction to the History of the Spanish Novel,’ which is, as a matter of fact, a concise history of the Spanish novel in fifty-five pages. After some brief reflections on the generic status of the novel, the author identifies the Spanish picaresque novel and Miguel de Cervantes’s *Don Quixote* as the essence of Spanish literature, which provided the vital models and patterns for later novelists. For Garrido Ardila, the novel is characterized by “realism” and psychological depth. This



projection of an essentially nineteenth-century notion of the novel produces a story of this Spanish literary genre with a strong teleological inflection. It is based on works that were “important” for the “development of Spanish literature” (vi). The criteria for importance are nowhere explained; it can be inferred that aesthetic value translates into canonicity. Garrido Ardila’s presentation of the Spanish literature during the Franco regime has a decidedly revisionist bent: we read that the aesthetic qualities of the literature of the time have been ignored for political reasons; under “Nationalist” rule, the 1950s are an age of regeneration after a decline in the 1930s and a Golden Age of sorts for Spanish literary criticism. Recent literature is largely dismissed for its lack of imagination and aesthetic value.

This first chapter has not only the function of providing a story line, but is also an ersatz for a chapter on the Spanish novel after the Civil War. In the last chapter, Germán Gullón reflects critically on cultural and editorial politics in relation to contemporary literature and the reason for what he perceives as the lamentable state of the Spanish novel, but essentially this *History of the Spanish Novel* ends in the 1930s with the avant-gardes. The open disdain expressed by Garrido Ardila and Gullón for the recent contemporary Spanish novel will hardly win readers over to the Spanish novel in general.

The 16 chapters on different aspects in the history of the Spanish novel are authored by internationally renowned scholars, all but two currently working in British and US-American universities. These chapters are highly recommendable for the reader interested in the particular topic; however, I fail to understand the overall concept. We find chapters on periods, on genres, and on individual authors (of the life-and-works type), as well as case studies. While it is easy to see why there is a chapter on the *Don Quixote*, there is no explanation for why Pío Baroja is the only twentieth-century author who deserves his own chapter. This approach also produces some redundancy and, more importantly, gaps. E. Michael Gerli, for instance, writes about the ‘Novel before the Novel,’ that is, the rich tradition of Spanish romance (chivalric romance has a separate chapter, supposedly because it was more important to Cervantes); Howard Mancing summarizes this in his description of ‘Spanish Fiction of the Seventeenth Century.’ There is a whole chapter on María de Zayas, a

fascinating seventeenth-century writer of novellas – who has never authored a novel. At the same time, Fernando de Rojas’s *La Celestina*, a “dialogued novel” of monumental importance for the development of the genre, is only mentioned in passing.

The reader of *A History of the Spanish Novel* will certainly benefit from the excellent articles it contains, but as a whole it is marred by its lack of a coherent concept.

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Kirstin Gwyer. *Encrypting the Past: The German-Jewish Holocaust Novel of the First Generation*. Oxford: Oxford University Press, 2014. x, 246p. ISBN 9780198709930. £65.00 (hardback).

This superbly researched monograph re-investigates (and in some cases, re-discovers) works of fiction written in the aftermath of the Holocaust experience. Critics at the time of publication often found such narratives by “first generation” German-Jewish writers incomprehensible; some branded them unethical, immoral, or worse. They were narrative attempts to “express the ineffable” (20), after all. It was better, some believed, to allow preterition to be the better part of disclosure. Author Kirstin Gwyer successfully debunks such biases, a process she calls “mapping the blind spot” (18). The narratives of H. G. Adler (1910–1988), Jenny Rosenbaum Aloni (1917–1993), Elisabeth Augustin (1903–2001), Erich Fried (1921–1988), and Wolfgang Hildesheimer (1916–1991) constitute her primary focus. Gwyer then makes a surprising turn in a concluding chapter on W. G. Sebald (1944–2001), who unlike the others, had no direct contact with the Holocaust and was not Jewish.

Among Gwyer’s most valuable observations is exposure of Theodor Wiesengrund Adorno’s self-warranted postulation, “To write poetry after Auschwitz is barbaric, eroding the recognition as to why it has become impossible to write poetry today,” as oxymoronic. The enthusiastic critical response accorded has led to constructions such as *thinking the unthinkable*, *imagining the unimaginable*, or *speaking the ineffable*. The problem with such fantasies, Gwyer notes, is the relegation of the Holocaust to someplace outside any possible exegesis. Many regarded the novels of H. G. Adler, who spent two years at Theresienstadt and another two in

Auschwitz, merely as “monuments to the author’s survival, not as texts in their own right” (62). Gwyer squelches comparable analyses by probing characters in novels by Adler, Augustin, and Aloni, who exist in an “unhoused past, meandering through a realm suffused with images of both the recent and the distant past” (93). Everything seems insurmountable to them, because exile and psychological disruption have resulted in the “traumatic persistence” (30) of loss.

Finding oneself in an unhoused past is nothing new; Dante’s Guelphs and Ghibellines suffered similar relegation, both in the Fifth and the Sixth Circles of Hell. Characters in Aloni’s *Der Wartesaal* [*The Waiting Room*] lurch likewise between bewilderment and perplexity, as they do in Augustin’s *Auswege* (the original title of which was *Labyrinth*). Complicating the sense of dislocation in Aloni’s narrator is her experience as a Jewish survivor who collaborated with the Nazis. Having successfully disguised her Jewish identity, she got a job with the SS typing up deportation lists; one of these lists contained the name of her own mother. Because time seems to be stretching behind her and also in front of her, she narrates her memories to an imaginary daughter. Navigating this kind of labyrinth is difficult, and Gwyer’s work is exemplary for “decrypting” the significance of such episodes. Erich Fried’s *Ein Soldat und ein Mädchen* [*A Soldier and a Girl*] dislocates “meaning” throughout, creating an atmosphere encrypted in what Freud termed *das Unheimliche*, best understood in English, Gwyer believes, as “uncanny.” Her treatment of Hildesheimer’s *Tynset* (1965) and *Masante* (1973) recalls a recent analysis by Mary Cosgrove. Both novels contain numerous “micronarratives,” but the atmosphere in both is, instead of “uncanniness,” one encrypted in pervasive *Schrecken*, or terror.

The case of W. G. Sebald is altogether different, and its inclusion in this volume is as surprising as it is altogether welcome and convincing. How does a non-Jewish writer with no direct connection to the Holocaust figure in an analysis of encryption? By creating work which is “in a category unto itself” (207), venturing into “wholly uncharted territory” (208). The result is “an eloquent spokesman of the Holocaust and an effective guardian of its traumatic memory” (208). He was barely a year old when the war ended and grew up largely ignorant of its consequences. Family photographs, documentary films, and newsreels from the

period, however, began to have a cumulative effect. He fell under the shadows of *nicht erlebten Schrecknissen* [unperceived horrors], never able to emerge from underneath them.

In Sebald's *Austerlitz* (2001), the narrator encounters Jacques Austerlitz, whose Czech parents sent him as a tiny child to Wales. In his sixties, Austerlitz returns to Prague, seeking to find traces of the family left behind. There are very few left, and he suffers a nervous breakdown after visiting the Theresienstadt concentration camp. Sebald's writing features the digressions, sudden revelations, illogical conclusions, and other strategems characteristic of other authors in this volume. Sebald's accessibility sets him apart from the others. His prose is not tortured but almost transparent; his narrator listens empathically and responds to Austerlitz's account. While the narrator cannot overcome a sense of "belatedness" (222), he nevertheless becomes a "postmemorial witness" (217) committed enough to Austerlitz and his search for scattered memories, but "belated enough to preserve what minuscule traces of Austerlitz's ineffectual life are left."

Sebald's strategy of breaking through the unrepresentability of the Holocaust conflicts with the insistence among some scholars that any attempt to "normalize" Hitler would be tantamount to rehabilitation. Kirstin Gwyer's book neither normalizes nor demonizes; it decrypts perceptions which to date have often remained inchoate and even impenetrable.

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Jaime Harker and Cecilia Konchar Farr, eds. *This Book Is an Action: Feminist Print Culture and Activist Aesthetics*. Urbana: University of Illinois Press, 2016. ix, 250p. ISBN 9780252081347. US \$28.00 (paperback).

The 11 essays assembled by co-editors Jaime Harker (University of Mississippi) and Cecilia Konchar Farr (St. Catherine University) in *This Book Is an Action: Feminist Print Culture and Activist Aesthetics* affirm the significance of print culture as a form of activism within second-wave feminism. Viewing print as a revolutionary form of self-expression, feminists built a communications network – authors, illustrators, typesetters, editors, publishers, distributors, bookstore owners, reviewers, and readers – dedicated

to working collaboratively to produce and promote works by, for, and about women. In the process, they shone a light on taboo subjects, radical theories, and experimental forms of literature often dismissed as inferior by mainstream publishers, editors, and literary critics. The result – a diverse feminist literary canon – is their legacy to us.

Taken from Robin Morgan's pivotal *Sisterhood is Powerful* (1970), this volume's title underscores the revolutionary power of second-wave print culture. Volume contributors from the fields of women's and gender studies, English, Medieval Studies, queer studies, and librarianship document how activists from the 1960s to the early 1980s adopted feminist business practices to produce "the distinctive feminist culture of letters that emerged with the reawakened women's movement in the late 1960s and early 1970s" (2). By fostering the production of experimental forms of literature, including poetry and genre fiction, feminist editors and publishers enabled a diverse literary output to flourish at a time when a patriarchal and capitalist publishing establishment often dismissed women's words as inferior.

*This Book Is an Action* is organized into two sections. Part I addresses the structures and systems of production and distribution. In "Feminist Publishing/Publishing Feminism: Experimentation in Second-Wave Book Publishing," Jennifer Gilley uses two case studies – the publication of *Sisterhood is Powerful* and *This Bridge Called My Back* – to explore the role of class and race in efforts to interject feminist politics into the economics of book publishing. In her study of feminist newsletters and newspapers of the 1970s, Agatha Beins documents the critical role ephemeral publications played in linking feminists and ideas in an era before the internet and social media. Julie Enszer's essay, which analyzes how feminists created *Women in Distribution* (1974–1979) to aid small lesbian and feminist publishers in circulating their books and journals to wider audiences, highlights a critical question confronting feminists of the 1970s – is it possible to create an economically sustainable business "to support and nurture feminist revolutions" (13)? In the final essay of this section, Yung-Hsing Wu counters the notion of close reading and feminism as antagonists, arguing that "reading, because it involved identification, [crystallized] a consciousness women had not possessed before" (88).

Part II consists of seven essays arranged

chronologically by topic to offer close readings of important second-wave texts. Jill E. Anderson examines alternative natures in Margaret Atwood's *Surfacing* and *The Edible Woman*, while Lisa Botshon explores how Anne Roiphe challenged patriarchal conceptions of motherhood in *Up the Sandbox!*. Jay Hood complicates our understanding of Erica Jong's *Fear of Flying* in his close reading of representations of the body, while Jaime Cantrell focuses on the performance of lesbian hypervisibility in Jane Chambers's lesbi-dramas. In "Creating a Nonpatriarchal Lineage in Bertha Harris's *Lover*," Laura Christine Godfrey takes a critical look at Harris's use of epigraphs about female saints to create "a more imaginatively realized community of women who successfully live outside the confines of patriarchal society" (203). Phillip Gordon's piece argues that *The Color Purple* became the first American AIDS narrative. The final essay, by Charlotte Beyer, reappraises Sara Paretsky's portrayal of feminism in *Indemnity Only*, arguing that narratives about strong women like V. I. Warshawski facilitated the transmission of second-wave feminism into mainstream culture.

Readers seeking a nuanced exploration of feminist publishing and key texts produced during second-wave feminism will find *This Book Is an Action* a valuable addition to their libraries.

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Thomas Haye and Johannes Helmrath, eds. *Codex im Diskurs. Wolfenbütteler Mittelalter-Studien* 25. Wiesbaden: Harrassowitz Verlag, 2014. 272 p., ill. ISBN 9783447102551. €62.00 (hardback).

This volume of tightly focused essays in German consists of papers that were originally presented at the second of three conferences on the history and theory of the medieval manuscript book at the Herzog August Bibliothek in Wolfenbüttel, Germany. As a whole, it addresses the question of how medieval and early modern scholars and authorities thought and expressed themselves about codices. The program, organized by the library's Medievalist Working Group, was dedicated to the manuscript culture of the era, its materiality and codical practice, and its key differences from the world of the

printed book. The group pursued its topic well beyond the more familiar texts to include well-established historians of different fields, and literary and linguistic specialists. There are quotations in Latin, medieval German, and medieval French.

In terms of theory, the studies address the book on three dimensions: the *codicity* or materiality of the text, with its visual and tactile aspects; the ‘aura’ of a book, its distinctive quality or essence; and finally the hermeneutical, the meaning of the text itself, the theory and methodology of text interpretation. Topics of discourse such as ownership marks, glosses and colophons, the forms of production, and the history of systematic codicology were woven into consideration in an effort to form a European overview through the prism of the history of the book.

The broad scope of the essays includes the literary (*Minnesang* in the *Codex Manesse*) and prophetic mystical texts with their existential and metaphorical book epiphanies (Book of Revelation, Hildegard of Bingen, and Mechthild of Magdeburg), as well as the codices of pragmatic scribality, such as the administrative records of towns (Regensburg city books) and the founding records of universities (Freiburg im Breisgau). There are lessons in how the discourse with manuscripts expanded with the Renaissance Humanists, who celebrated their intimacy with texts, using ownership as a tool for personal development (Petrarca).

The collection offers detailed explanation of how the scribality of the Humanist university teachers was rendered into orality in the classroom, then to be transmuted again into scribality with varying results by the individual early scholars, who in turn accompanied their lecture notes and quotations with further glosses from their solitary reading. The most ambitious scholars often became collectors of texts and notes by others, sometimes contributing these in time to the universities that fostered them. It is striking how the eventual separation of print and manuscript was delayed by their shared functionality in the oral practice of the university.

This volume, with its several thoughtful essays, has made an essential contribution to the study of the manuscript culture of the medieval and Renaissance eras, preeminently in central Europe but with valuable forays into France and Italy, and with likely applicability to the wider field of European studies. At the

same time, one is conscious that the realities herein contained have corresponding roles at times in the present-day world of the printed book. The religious text manufactured on a press may likewise elicit a transcendent or magical experience in the reader, and the student who uses a printed monograph may also add his own glosses in the margins, even as these practices steadily escape from their traditional places onto electronic tablets, aural recording devices, and the cloud.

Dennis C. Landis  
John Carter Brown Library



Isabel Hofmeyr. *Gandhi's Printing Press: Experiments in Slow Reading*. Cambridge, MA and London: Harvard University Press, 2013. 218p, ill. ISBN 9780674072794. US \$24.95 (hardback).

Can we really ignore a man whose face keeps appearing on every banknote printed in the Republic of India during the last 69 years? More importantly, given Gandhi's known hostility to the Western ideals of politics and technological progress, can we ignore the nature of contradictions inherent in his use of the printing press as an experimental device for political and spiritual communication?

If printing, according to McLuhan, was a ditto device which first outlined the contours of the West-European idea of ‘nationalism,’ the ubiquitous Gandhi face on the Indian banknote is an important reminder of the fact as how that idea was appropriated, reinterpreted, and powerfully reinforced by the medium of print in non-Western societies. The iconic representation of Gandhi on the banknote as the ‘Father of the Indian Nation’ often makes us forget the Nandalal Bose linocut of a pensive *Bapuji* leading the Dandi March in 1930, a powerful image that too had been endlessly replicated in print to drive home the idea of Gandhi as anti-colonial liberator who favoured village-based decentralized democracies over what was to follow: a centralized Nehruvian welfare state. Still lesser known is Ramkinkar Baij's powerful portrayal of another Gandhi, mostly because it's fairly impossible to technologically replicate its desolatory feel – sculpted in the isolation of stone, the pensive *Bapuji* of the Nandalal linocut reappears in Baij's 1947 work as a self-absorbed figure stepping on a heap of

human skulls, cemented in the twilight of the Empire, the Noakhali riots, and the Partition.

In a world of a million political Gandhis, therefore, and a million other possible Gandhian simulacra that exist with or without reference to the complex nature of the Gandhian corpus, the person who appears in Hofmeyr's book, thankfully, and without any associations of guilt or pain, has a strong element of nostalgia about him. Here Gandhi is a young Gujarati lawyer at work in South Africa, experimenting with a Tolstoyan farm, and trying to run a periodical meant for a primarily Gujarati readership, the *Indian Opinion*. And there, perhaps, lies the principal charm of this book. Without the exclusivist focus on the evolution of Gandhian politics, and with little interjections on the debates surrounding the later iconic stature of Gandhi, Hofmeyr tries to contextualise the strange corpus of early Gandhian writing by offering a vision of a man who takes his slow reading very seriously, and the processual beginnings of an imagined ‘Indian nation’ existing as a “virtual entity some four thousand miles distant.” This imagining wouldn't have been possible, Hofmeyr argues, if Gandhi was not caught up in the production cycles of this expat bilingual Gujarati newspaper in the colonial Indian Ocean world of the late nineteenth century.

The usual eyes and eyebrows would be raised at this point: those that practise severe practical criticism by squinting closely at the typographical device called hyphen (which someone famously deployed to link the words ‘print’ and ‘capitalism’) while being oblivious to the fact that the hyphen might not have been inserted at all if the compositor had been in more of a hurry and the proof-reader a little less intent on reading page proofs. For those Sauronian eyes, therefore, and particularly for those who dismiss any efforts to study the interconnections between material processes of textual production and the intellectual dispositions of an author encountered in print, Hofmeyr's book will be another instance of the ‘technologically deterministic’ vagaries of academic life. For others, however, this might serve as an important eye-opener. Dealing with an author as complex as Gandhi, Hofmeyr makes her points very strongly about the interconnectedness of print to the processes of textual production. Does it shock us, or horrify us, that as a believer in Ruskinian and Tolstoyan ideals, Gandhi continued to



identify Africa as an unproblematic non-existent zone while contesting ideals of white civilisation in print? How is one supposed to read his reliance on cheap African labour at Phoenix, Natal, employing “four hefty Zulu girls” (in Millie Polak’s words) to substitute the donkeys which worked as engines of a decrepit mechanical press? (66–7)

Hofmeyr’s book builds its arguments around a simple proposition: in order to seriously understand M. K. Gandhi’s early forays in the realm of political philosophy and his later expositions on *satyagraha*, we need to locate his role as a publisher, experimental editor, anthologist, and proprietor of a South-African periodical called *Indian Opinion*. To a later self-reflexive Gandhi, the *Indian Opinion* experience constituted almost a medicinal exercise towards spiritual discipline, where his passion for long expositions fought an engaging battle against his soul’s commitment to remove the weeds of superfluity and exaggeration in writing, resulting in direct ethical benefits: the practice of self-restraint. Hofmeyr, however, situates this with the contingencies of running a periodical journal in South Africa which made its niche by, and its identity largely dependent upon, translational summary of texts and ‘news’ from diverse periodicals: a previously-ignored matrix in which Gandhi’s writing style had been largely forged. It was during these experiments, observes Hofmeyr, that the plain prose style so characteristic of Gandhi’s later writings, the mode of composition where “not one word more was necessary,” took shape. This juxtaposition of ethical “exchanges” next to “news”, created a new textual reconfiguration, which Hofmeyr argues, “redefined both genres, making ethical discourse ‘news’ and slowing down news reports to the pace of philosophy” (71). Hence, the beginnings of Gandhi’s experiments in “slow reading”: the rejection of the “deinstrumentalization of time” across specialized “uneven” reading surfaces of the *Indian Opinion*, in opposition to the fast-paced information pouring out of other “macadamized” newspaper surfaces (91).

Indeed, by the time one has finished reading this book there is a growing awareness that the textual dispensation of Gandhi’s condensed prose writings acquires newer significances once we locate its important moorings in a periodical past which sought to create ethical “exchanges” by abridging, summarizing, and extracting texts from across the world, and juxtaposing them next

to “news” clippings to highlight his ethical visions and also to outline the rough but rigid contours of a continuously re-imagined moral, the ‘Indian nation.’

Hofmeyr’s efforts in identifying a Gandhian theory of reading (of “The Reader as Satyagrahi”) exclusively founded on contextualizing the *Hind Swaraj*, in the textual environment of the *Indian Opinion*, is where retrospective (and nostalgic) judgement weighs most heavy. *Hind Swaraj* (1909) is one of the most iconic political pamphlets written by Gandhi, but also one of his weakest. There isn’t much by way of explicit politics of *satyagraha* as anti-imperial resistance in *Hind Swaraj*, in fact, in what we have of a resistive ‘Indian-ness’ in the fictional world of Bankim’s *Anandamath* (1882), nothing to show quite how Gandhi’s views of political resistance might be evolving, if they were, during the time he was writing it for the Gujarati readers of *Indian Opinion*.

Apart from this small inconsequential issue, this book is largely successful in communicating the understanding that Gandhi’s involvement in the periodical business in South Africa can indeed be connected to his later emergence as an important political journalist and thinker in the Indian subcontinent. Unlike Prince Albert’s efforts to popularize homoeopathy in Victorian England, the practical and medicinal benefits of exercising spiritual restraint in response to the fixed print space mosaic of a periodical were in this case, as we’ve retrospectively come to know, quite ecumenical.

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Linda K. Hughes and Sarah R. Robbins, eds. *Teaching Transatlanticism: Resources for Teaching Nineteenth-Century Anglo-American Print Culture*. Edinburgh: Edinburgh University Press, 2015. xix, 268p. ISBN 9780748694464. £29.99 (paperback). Also available in hardback, epub and PDF.

This new collection of essays, edited by Linda Hughes and Sarah Robbins, offers a cornucopia of material for teachers and students of transatlantic studies. The volume focuses mainly on transatlantic literary history: in general, authors and texts form the basis for analysis. Publishing and printing history are less prominent, although

the questions raised are highly relevant to the histories of authorship, reading, and publishing.

The collection consists of an introduction followed by 18 chapters divided into six parts: 1. ‘Curricular Histories and Key Trends’; 2. ‘Organizing Curriculum Through Transatlantic Lenses’; 3. ‘Teaching Transatlantic Figures’; 4. ‘Teaching Genres in Transatlantic Context’; 5. ‘Envisioning Digital Transatlanticism’; and 6. ‘Looking Forward.’ In their introduction, Hughes and Robbins position transatlantic seminars and teaching within a larger context of “global learning” and “globalized” higher education. They focus on the nineteenth century as a critical time period, because intercultural and transnational exchange accelerated due to rapid developments in travel and communication, while national identities took on growing importance in the literary market.

The volume is most distinctive for its embrace of collaboration and multiple perspectives. Hughes and Robbins make a compelling case for thinking beyond disciplinary boundaries, for team-teaching, for team-thinking, team-writing, and team-editing. The book includes texts by over 30 individual contributors, from graduate student research assistants to well-established scholars. For instance, Meredith L. McGill’s chapter on “Genre and Nationality in Nineteenth-Century British and American Poetry” argues that a transatlantic perspective requires the reorganization of existing knowledge, critical approaches, and literary periodization. Although her discussion begins with her own experience teaching a course in 2012, she includes a condensed version of an internet conversation with six students whose feedback she invited after the course was completed. The book also offers engaging examples of professional memoir. Susan M. Griffin’s chapter, “On Not Knowing Any Better,” traces her slightly haphazard professional development in relation to transatlantic studies. This chapter is mirrored by the closing reflections of four former graduate students who attended the first transatlantic seminar co-taught by Hughes and Robbins. In their poignant contributions, they consider the influence of transatlantic reading (and indeed thinking) on their work and self-identification as academics.

Another of the volume’s strengths is the variety of approaches to the topic. Some chapters (e.g. Daniel Hack’s “‘Flat Burglary’? A Course on Race, Appropriation, and

Transatlantic Print Culture”) make suggestions for entire courses on transatlanticism, while others (eg. Kate Flint’s “The Canadian Transatlantic”) recommend case studies for individual lessons. Flint’s essay offers a step-by-step plan for teaching the special case of Canada within a transatlantic seminar, focusing on the writers Susanna Moodie (born in Suffolk, England; emigrated to Canada) and Pauline Johnson (Canadian-born). In addition, there are three chapters examining the potential of digital humanities methods and instruments for this developing field.

The collection ranges widely and offers a hands-on, pragmatic approach to teaching transatlantic literary history. The range of pedagogic approaches and unconventional forms of knowledge exchange and collaborative writing are inspiring on a meta-level. The companion website includes rich materials for teaching and is a work-in-progress – readers, students, and scholars are welcome to contribute. Materials have been posted regularly, although the discussion threads (“Conversations”) have been dormant for some time. In any case, SHARPists are certain to make ample use of *Teaching Transatlanticism* as a valuable resource for courses on nineteenth-century authorship, reading and, to a lesser extent, publishing.

Corinna Norrick-Rühl

Johannes Gutenberg University Mainz



W. A. Kelly and G. Trentacosti, eds. *The Book in the Low Countries*. Edinburgh: Merchiston Publishing, 2015. viii, 182p., ill. ISBN 9780956613622. Price not available (paperback).

*The Book in the Low Countries* features seven essays elaborating on topics and themes discussed at a Scottish Centre for the Book seminar held in April 2010 at the National Library of Scotland. With support from the London-based Culture Department of the Embassy of the Kingdom of the Netherlands, this seminar broadly addressed Flemish and Dutch book history from the manuscript era to the present day. The contents of this volume, however, treat specific aspects of book production and trade in the Low Countries that have impacted European book history in general, as well as the evolution of reading habits and text containers and transmission in the present

day.

With so much scholarly territory covered within its pages, this book’s title almost too modestly represents its contents which transcend the book in the Low Countries. Arranged chronologically, the first five contributions explore topics as diverse as the manuscript and early book trade in the Low Countries, typography of seventeenth- and eighteenth-century theatre programs, the publication of academic theses and almanacs in the Low Countries in the seventeenth century, and the *fin-de-siècle* Boer book trade in South Africa. The concluding two essays shift focus from the book trade and types of publications to reader attitudes towards e-books and literary publishing in a global marketplace. One might argue that the latter essays do not seem to belong in a volume ostensibly devoted to the history of the book in Flanders and the Netherlands, yet the preceding contributions lay compelling groundwork to support these later pieces, leaving the reader with an overall impression about how present-day attitudes about the significance of books and reading are rooted in the ways books were created, traded, and treated in the past.

*The Book in the Low Countries* represents yet another commendable volume in Merchiston Publishing’s Books about Books series. While its title may seem specialized, its contents are relevant to anyone researching European book history and readership. One of the outstanding features of this collection is its exploration of scholarly and popular literature production, and how attitudes about textual reception are reinforced by the printer’s art as well as the sometimes brutal cunning of publishers. Another aspect reinforcing this volume’s relevance and usability is the sheer number and exceptional quality of illustrations reproduced in it. All in all, *The Book in the Low Countries* is an important contribution to book studies. It is sure to be a widely-consulted resource for European book scholarship for decades.

Greg Matthews

Washington State University Libraries



Marian Thèrèse Keyes and Áine McGillicuddy, eds. *Politics and Ideology in Children’s Literature*. Dublin: Four Courts Press, 2014. 191p. ISBN 9781846825262. €49.50 (hardback).

Children’s literature became an established area of scholarly and critical attention in the 1980s, a time when academic enquiry and analysis were particularly focused on the way texts of all kinds are bound up in ideology. The role of writing and illustration for children and young people in transmitting, challenging, or subverting the dominant ideology and normative assumptions was regularly scrutinised. The insights from those years continue to inform critical work in the field, but there have been few studies specifically dedicated to the political and ideological work of writing for children over the last ten years or more. The introduction to this volume does some welcome reprising of earlier scholarship before its contributors embark on fresh analyses.

The contributions all began as papers at a conference on the subject organised by the Irish Society for the Study of Children’s Literature (ISSCL). It is the sixth set of ISSCL conference proceedings to be published by Four Courts, who have done an attractive job of presenting the book. The editors had a challenging job since the 13 essays cover a wide range of work from several periods, about different genres, using a variety of approaches. The texts discussed range from Edward Lear’s limericks to nineteenth-century juvenile periodicals, First World War stories, the young adult novels of Eilís Dillon, and a French cinematic retelling of the Bluebeard story to *The Hunger Games*. To impose an internal order, the essays are divided into four groups: ‘Ideology and Subversion,’ ‘Utopias and Dystopias,’ ‘Experiences of War and Exile,’ and ‘Gender Politics.’

The contributors represent a number of nationalities, language groups and disciplines, giving a sense of how the subject has evolved since the 1980s. Perhaps because several of the original conference papers were fragments of or spin-offs from doctoral research and so were more fully developed elsewhere, the quality of the contributions to this volume is uneven. A few have not entirely succeeded in turning a talk into a published essay. There are, however, several strong and original essays. Brief summaries of these, in the order in which they appear, give a sense

of their arguments and coverage.

Victoria de Rijke's biopolitical analysis of children's fables provides both a historical overview of the genre and some careful close reading based on Michel Foucault's discussion of biopolitics, meaning the way the living body is subject to vectors of knowledge-power. Ciara Ni Bhroin's discussion of homecoming is particularly redolent at a time when the collapse of the Celtic Tiger has stimulated Irish migration, though her topic is the way fantasy novels by earlier generations of migrants have tended to create imaginary, mythic homelands and communities. Using as a case study the work of Irish-born Canadian O. R. Melling, Ni Bhroin shows that the dynamics in such fantasies are often more complex than they initially appear. Jessica D'Eath provides a detailed and insightful discussion of the way members of the Fascist regime used children's literature to inculcate their values and rehabilitate the grotesque behaviour of the squads who took it upon themselves to punish those they believed had offended the regime. Marian Keyes makes a contribution to publishing history with her discussion of the paratexts and self-portraits associated with the nineteenth-century writer and editor Anna Maria Fielding Hall. The volume closes with perhaps the most overtly political contribution: Marion Rana's discussion of the way a spectrum of YA novels treat sexual violence against females as a rite of passage which reinforces traditional sex-role stereotyping and gender roles.

Taken together, these essays give a sense of how children's literature criticism has begun to re-engage with the ways in which writing for children is bound up with ideology, and some ideas about the widening nature of the discipline. Beyond children's literature specialists, book historians and those with interests in the environment and gender will also find some relevant material in the contributions.

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Richard Kirwan and Sophie Mullins, eds. *Specialist Markets in the Early Modern Book World*. (*Library of the Written Word*: Vol. 40; *The Handpress World*: Vol. 31.) Leiden and Boston: Brill, 2015. xix, 414p., ill. ISBN 9789004288102. €145.00 / US \$188.00 (hardback).

When we think of printers in early modern Europe, we assume they all printed just about anything. This informative volume of essays for the specialist academic audience sheds light on those printers who focused on smaller, specialized markets throughout Europe.

The authors presented their papers at the 2012 conference *Specialist Markets in the Early Modern Book World* held at the University of St. Andrews in Scotland. Some of the chapters contained therein are parts of larger projects (theses, dissertations, and monographs). The underlying themes include: the economics of printing for smaller markets; patronage and readers; the distribution of works published in one country for external markets (as was the case for Spanish-language materials, and earlier, English-language books, printed in the Netherlands); distribution networks and new readers; and printers who used non-Roman alphabets, as well as specialized typefaces and symbols.

These 19 case studies draw on printed items of permanent and ephemeral nature found in repositories throughout Europe. Some studies focus on compiling descriptive, analytic bibliographies by verifying information about materials that are scattered and poorly identified in public and private collections throughout Europe, and on examining the printing of illustrations, be they woodcuts, engravings, or etchings. Several articles examine the printing of music (of both lyrics and scores). Newspapers, that elusive ephemeral resource, are the subject of several essays, as are books in foreign languages, including Latin, Greek, Russian, Hebrew, and Arabic. All the articles are in English, which means that the collection will appeal to a broad audience within book history.

The introductory essay sets the stage for this collection of articles derived from the conference, which is divided into four parts: high-risk speculation, demand and supply, print on demand, and not for profit. Kirwan's introduction pulls together current thinking and provides some contextual background.

The numerous illustrations of early modern woodcuts and engravings are reproduced in black and white, which is reasonable given the medium. The contemporary maps and graphs are legible. All the illustrative materials are identified after the table of contents and captioned within the text. There are no color illustrations. Footnotes for each article provide resources for future investigation of the topics by readers.

The essays expose new fields for scholarship including new uses of the digital humanities (including digitized searchable indices and texts). Many articles discuss the role of the printer in selecting materials of publication, as well as a firm's financial risks incurred while filling an ever-growing demand for printed materials in scientific and philosophical inquiry, music, and most especially, news about events across neighborhoods and continents. Taken as a whole, *Specialist Markets* broadens the study of book markets throughout the western world.

This collection is not for a general audience or even undergraduate students but for scholars and graduate students interested in the specific topic of book printing history in early modern Europe. *Specialist Markets* could be used in a seminar on the history of the book or in a course where various research techniques are explored.

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Kent State University



Megan G. Leitch. *Romancing Treason: The Literature of the Wars of the Roses*. Oxford: Oxford University Press, 2015. x, 230p. ISBN 9780198724599. £55.00 (hardback).

This book is a sophisticated scholarly study of English prose romances – for the most part – in the period 1437–1497, spanning the era of civil war known as the Wars of the Roses. The author argues that in this period the romance genre shifted to manifestation mostly in prose as opposed to poetry. These prose romances were filled with the language and the rhetoric of treason in a way that their sources and predecessors were not, which does not seem surprising in the context of concurrent political events. The same was true of contemporary private correspondence, chronicles, and poetry, as demonstrated here.

In examining the fifteenth-century social anxieties provoked by civil war, this study is



quick to emphasize that late medieval society was held together not only by vertical social relationships but also by horizontal ones. And wars and treason were threatening to both, but perhaps most alarming in their effect on horizontal social bonds. The notion that the Wars of the Roses primarily affected the top most vertical levels of English society, because those classes were the main participants in and beneficiaries of the conflict, has been in the historical discourse for a while. Those would also seem to be the classes where horizontal relationships were most vital – or were they? Here the author argues that horizontal social relationships were emphasized during civil war, but not in preceding or succeeding periods. After 1500, for example, the concern returns to treason that upset the vertical hierarchy. Does this sharper focus on the horizontal then mark them as the site of most social anxiety during the Wars of the Roses? One important difference between earlier romances and the war-era ones noted here is that the latter, focused more on treason and its dangers, do not have happy endings, as was more often the case in the previous iteration of the genre.

The book is very well researched and the argument is logical and convincing. It is heavily based in the surviving manuscripts of the prose romances in question as well as the printed versions and an expansive secondary literature. It is also clearly a text for specialists in literary criticism. Quotes are given in Old English, which is their original form, but which is also a language that is not easily decipherable for the non-specialist. Modernizing the quotes in a parallel parenthetical format, as was done for French translations, would make the text much more widely accessible. An appendix includes a brief comparative chronology of political events and publication/circulation of prose romances, although a more detailed political chronology would have been helpful.

While this volume presents an interesting argument that is deeply researched and well constructed, it makes limited contribution to the study of print culture. There is an entire chapter devoted to the romances printed by William Caxton, especially over the decade of the 1480s, but it considers Caxton as translator, author, and editor, more than as printer or publisher. The argument – throughout the book – does engage with the conundrum of who determines the meaning of texts – the reader, the social classes that bought books, the author, the publisher,

the translator, or the contemporary political context. Looking at Caxton, the author argues that he was concerned to emphasize the effects of treason and resulting political turmoil on the horizontal relationships of this society that were of primary importance to the merchants and “rising gentry” who purchased most of the books he printed and of which he was a part. But through most of the book, the position is that it was political events that informed and shaped the prose romances rather than the other way around. The romances offered a morality lesson for socio-political relationships, integral to social cohesion and political success, but the argument here does not consider what impact these romances had on readers. Were contemporaries compelled to act in particular ways socially and politically during the Wars of the Roses because of what they read in these romances?

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Mikhail Panteleevich Lepekhin. *Zdobnov and His History of Russian Bibliography*. Edited and translated by William E. Butler. Idyllwild, CA: Charles Schlacks, 2014. viii, 198p. ISBN 1884445837. US \$20.00 (paperback).

Not only is Nikolai Vasil'evich Zdobnov (1888–1942) a leading figure in the history and study of Russian bibliography, but the author of this study, Mikhail Panteleevich Lepekhin (a senior research associate at the Russian Academy of Sciences Library in St. Petersburg), and its editor and translator, William E. Butler (John Edward Fowler Distinguished Professor of Law and International Affairs, Dickinson School of Law, Pennsylvania State University), are equally illustrious and bring an exceptional aura to this publication. Although other biographies of Zdobnov exist, Lepekhin and Butler provide what should now become the definitive biography. The seven chapters in this book provide the following information: an extensive review of Zdobnov's publications; an account of his life (1888–1921); a discussion of the Moscow years (1922–1931, 1932–1937, and 1938–1941); details on the three editions of his *История русской библиографии до начала XX века* [*History of Russian Bibliography* – hereinafter *IRB/HRB*]; and reactions to his work and his place in present-day Russian bibliography.

In the course of reading this work, we learn important information concerning the subject, who was born in 1888 in the town of Shadrinsk. After completing only four years of school, he is hired as a clerk in the Shadrinsk Zemstvo Administration, where he begins a life-long program of self-education. By 1905, he is a member of the SRs (Socialist Revolutionary Party), which will haunt him for the rest of his life. This causes a break with his family, the loss of his job, and begins a decade of constant moving. He supports himself by being a journalist. In 1911, he enrolls in the Shaniavskii Moscow City People's University, where he completes a degree in socio-history in 1915. It is here that several prominent professors interest him in bibliography. His first prison term is in 1912 for political radicalism. In Moscow, by 1922, he finds work as the Deputy head of the Trade Sector of the Государственное издательство [State Publishing House]. His job is to guide the transition from the Tsarist book business to the new Soviet model, and he is allowed to select and save books and periodicals slated for destruction. The 1920s were the high point of his career. He is recognized as a bibliographical scholar, works closely with the Russian Bibliographical Society at Moscow State University, serves as the executive secretary of the bimonthly journal *Северная Азия* [*Northern Asia*], starts work on a dictionary of Siberian writers, and undertakes many other activities. From 1932 to 1937, he is engaged in several large-scale bibliographical projects on regional history, most of which are never completed. As a new leading specialist, he is appointed to several executive positions.

Chapter six discusses the three editions of Zdobnov's *IRB/HRB* and is interesting for the importance given to Nikolai's wife and the people who helped her. It is a reflection of the whims of political life in the Soviet Union. The USSR Academy of Sciences brought out the second edition, and in 1955 the third edition was published. The final chapter ends with a 1988 jubilee celebration of Zdobnov's birthday held at the Moscow State Institute of Culture. His legacy continues to grow in importance across the country, as various conferences on his work are organized and articles about his life are published. Lastly, there is a discussion of the numerous locations of Zdobnov's archives.

During his entire life, Zdobnov worried about not having a proper education, but one cannot say that this really mattered due

to all of his accomplishments. Anyone who has taken a course on Russian bibliography and/or who works in a Slavic/Russian collection has to make use of Zdobnov's *IRB/HRB* almost immediately. Among his many publications are a dictionary of Siberian writers, a bibliography of Buriat-Mongolia, an index to a bibliographical textbook about the Urals, as well as an index to articles in *Северная Азия* [*Northern Asia*] (1925-1929). Readers of this study will gather that Zdobnov's life mirrors the political events of his time and understand how this turmoil affected the world of publishing, bibliography, book chambers, and the book trade in general. The study contains, moreover, useful biographical information on people who worked with Zdobnov. He studied librarianship and/or bibliography with such prominent revolutionaries as Zhdanov, Vegman, and Azadovskii, who provided crucial support during difficult times. We learn, for example, that Vladimir Ivanovich Nevskii, a devoted Bolshevik, who was made head of the Lenin Library in 1925, acted as Zdobnov's patron until he was shot in 1937.

There are, however, some issues that need to be pointed out. Since Lepekhn's goal was to give a definitive account, it would have been useful to reprint the excellent list of all of Zdobnov's publications as listed in the 1959 biography by Mashkova (99-123). While the index of names is beneficial, a list of abbreviations would have been equally useful (e.g. AKB BAN is often cited, but is this Arkhiv Biblioteka RAN, Akhiv kolleksiis bibliografov, or Assotsiatsiia kraevedcheskoi bibliografii?). Unfortunately, Zdobnov's name is misspelled [Zdodnov] on the flyleaf, title page, and verso of title page. There are a few translation quibbles: on p. 7, ft. 40 "fondakh Biblioteki" [funds of the Library] generally is translated as fond(s) or collection. "Kraevedenie," translated here as local history, is just as often rendered as regional studies. On p. 55, "annex" is used for "Prilozhenie," usually called a supplement or appendix. It is commendable that the translator generally provides English translations for the Russian titles, but sometimes he forgets (e.g. p. 34, "Siberian bibliography" of Mezhev should be Sibirskaiia bibliografiia [Siberian bibliography]). Furthermore, there is no source listed for the photo on the cover. While some imperfections are noteworthy, this remains, nonetheless, an important contribution to research.

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Kate Loveman. *Samuel Pepys and His Books: Reading, News-gathering, and Sociability, 1660-1703*. Oxford: Oxford University Press, 2015. xviii, 318p., ill. ISBN 9780198732686. £60 (hardback).

The main title of Kate Loveman's book suggests that it must surely be another study of Samuel Pepys's personal collection, resting today in his own bookcases at the Pepys Library at Magdalene College in Cambridge. Not at all; it's the subtitle that tells us what Loveman is really interested in: the information network within which Pepys's enthusiastic book-collecting and reading took place, and his use of his reading to rise in status from son of a London tailor to Secretary of the Admiralty. His nearly three thousand books, housed in their own room at Magdalene, are the end product of a lifetime's reading and re-reading, borrowing, buying books, and selectively disposing of them. Loveman has much to say about all of these, but it's her acknowledgement of Pepys's broad range of contacts, and his wily exploitation of them to increase his knowledge both of literature and current affairs, that distinguishes her book. In the best sense of the word, she's writing about gossip, a factor in seventeenth-century London, indeed European, life that any student of the period is wise not to ignore.

In just under 300 pages, Loveman investigates and maps (quite literally – there's a useful map at the beginning) the patterns of reading revealed by the great *Diary*, and how Pepys educated himself for climbing the ladder of rank. Loveman's meticulous inquiry begins with an account of Pepys's career and the four principal groups of sources on his life-long reading: the *Diary*, letters official and personal, the Rawlinson papers in the Bodleian, and the library itself at Magdalene. Her approach is interdisciplinary, "organized to take account of the ways seventeenth-century readers and booksellers thought about genres and the ways they associated different kinds of text" (17). She attends to places of reading (and their status), shared reading (important for Pepys, with his eye problem), literacy as a social construction, the need to justify book-buying as "good use," and the disconnect between modern generic classifications and seventeenth-century ones. We learn about Pepys's student reading at Cambridge, and (a continuing theme in all the chapters) politic conduct and the role of reading and books in social advancement.

Restoration news media play their role: printed *Gazettes* (which Pepys collected), manuscript newsletters and the "economy of obligation and information" (87) they invoked, and the oral news that made him one of the best-informed men in London. The chapter on history and politics shows how Pepys's reading strategies were shaped by the well-read friends he conversed with in taverns, coffeehouses, and privately. He also read novels and romances, but so did women like Elizabeth Pepys and Mary North who might entertain others with stories memorized from currently popular romances. Loveman describes the high-end booksellers whose shops were also a place for meetings and the exchange of information: choosing a book, shop layout, making and closing a sale, and the market for illicit publications. We see Pepys's striving for advancement when we meet with his circle, with its carefully calibrated etiquette of gift-exchange, books due and services rendered, and in Loveman's account of the scholarly and governmental networks of prime importance to his work at the Admiralty. Pepys made conscientious efforts to examine his religious position, covered in a chapter employing neglected manuscript evidence. Finally, 'Libraries and Closets' describes the politic arrangement of books in libraries and closets such as Pepys's that were intended as spaces for display.

The riches of Loveman's book will be evident to anyone studying Pepys, and particularly anyone – a student, a scholar from another field – encountering seventeenth-century book history for the first time. I have only two reservations: the book has its *longueurs*; there is almost too much material, and in seeking comprehensiveness Loveman sometimes drives a point past the boundaries of reasonable explanation. The second is the narrowness of its perspective on Pepys. No one familiar with life among the upper echelons of Restoration society can possibly deny how fiercely its members competed for advancement. But in focusing entirely on that competition Loveman needs to remind us of the almost novelistic way in which Pepys sees himself, and how much that unself-conscious self-portrayal is a vital aspect of his vaulting ambition.

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James Loxley, Anna Groundwater, and Julie Sanders, eds. *Ben Jonson's Walk to Scotland: An Annotated Edition of the "Foot Voyage."* Cambridge: Cambridge University Press, 2015. xvii, 237p., ill. ISBN 9781107003330. £65.00 / US \$99.00 (hardback).

As many readers will know, Ben Jonson's narrative accounts of his 1618 "foot voyage" from London to Edinburgh, well documented as side notes in the anecdotal writing of Jonson and others, seemingly met their demise in his 1623 study fire, or, unsurprisingly, were lost to history. One particularly appealing glimpse into what stories might have been found in these documents comes from William Drummond, who hosted Jonson on his travels and spoke, in his remarkably stilted way, of some of the poet's encounters. But for centuries the full content of Jonson's travels remained unspoken and unread.

In 2009, however, one such manuscript account – damaged by water, bookworms, and mice – was identified in among the papers of the Aldersey family of Aldersey Hall in Cheshire, which had been deposited by a family member in the Record Office at Chester in 1985. Composed as a prose account, in the past tense, and by a single hand other than Jonson's, the 7,000-word document appears to have been written at a date later than the voyage, by a companion who accompanied Jonson on the journey, and in the form of a re-written, non-holographic draft. Nonetheless, to date it is the closest, and longest, extant account of Jonson's voyage, and possesses merit in that status alone.

This account forms the basis of the annotated edition produced by Loxley, Groundwater, and Sanders. Its introduction is divided into a discussion of the manuscript and its provenance, the Aldersey family, the manuscript's possible connection to families in north Wales, and tentative suggestions about its authorship. In truth, very little is known about the manuscript, and the editors take care to stress that many of their remarks are based on conjecture. But this is to be expected in an edition of a document only recently discovered, and therefore missing the bulky scholarship that arises from those interested in establishing content and textual history. Instead, the editors point to the manuscript's importance in its insights into the character of Jonson, the landscape through which he walked, the people he

encountered, and the processes and thought that had to go into undertaking such a walk.

Three essays to the back of the edition provide some useful context. In "The Genres of a Walk," the account of Jonson's foot voyage is compared to other famous walking narratives, such as the pamphlet of John Taylor, who walked to Scotland just days after Jonson. In "Jonson's Footwork," his walk is evaluated through a discussion of typical topography: the types of inns, roads, and fields that Jonson would have encountered. The essay also looks at how such geography is known to have impacted his work, directly or otherwise, in texts such as *Underwood* 53. Finally, in "Scenes of Hospitality," the account of Jonson's walk is analysed for its numerous references to the names and titles of the people who in some way interacted with him, whether acting as host, serving as escort, or simply appearing as unexpected encounter.

The text of the account itself is modernised, in part due to the high number of difficult passages in the account that are elliptical, abbreviated, and compressed. However, much of the text's orthographic variance, such as that made in an effort to express pronunciation, has been justifiably left unaltered. Detailed annotations are presented in two columns and discuss the usual: names, places, and objects, as well as obscure, arcane, and archaic words or variants of words, and textual and bibliographic interpretation. All in all, this is a careful edition of a long-lost account that documented a notable time in Jonson's life.

Natalie Aldred  
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Kate Macdonald and Christoph Singer, eds. *Transitions in Middlebrow Writing, 1880-1930.* London: Palgrave Macmillan, 2015. x, 272p., ill. ISBN 9781137486776. US \$95.00 (hardback).

Macdonald and Singer's 2015 collection *Transitions in Middlebrow Writing* offers a productive intervention in ways of framing middlebrow scholarship by focusing on the interactions between avant-garde and middlebrow cultures as they developed. Taking their cue from Raymond Williams' identification of the period between 1880 and 1914 as an "interregnum" between established "masters" and modern

"contemporaries," Macdonald and Singer open up the space between 1880 and 1930 to place late nineteenth-century and early twentieth-century literature in the context a number of intensive cultural shifts between the Victorian and Edwardian eras, as the middlebrow emerged in relation to and alongside the avant-garde. Sharing Williams' sense of an urgent need to correct the view of retrospectively-applied cultural hierarchies and categories that often misrepresent the fluidity of culture in transmission, Macdonald and Singer attend to "the transitional elements of culture(s), their perception, and most importantly their production" before "respective authors, genres, magazines and publishers are allocated their places, their cultural functions and their critical merits" (1). By drawing attention to the period "that brought forth the avant-garde and consolidated a new taste for middlebrow reading" (2), this edited collection seeks to identify transitional texts, authors, and cultural producers to better understand how the literature of the early twentieth century was positioned, regarded, and transmitted in its day.

In Kristen MacLeod's "What People Really Read in 1922: *If Winter Comes*, the Bestseller in the Annus Mirabilis of Modernism," the bestselling novel of the numinous year of modernism's genesis is used to test the anxiety about commercial success in discourses of the middlebrow that scholars have heretofore assumed. MacLeod observes how important factions of middlebrow culture modulated the typically pejorative British attitudes toward the concept of the bestseller and how film adaptations also won a place in "respectable middle-class entertainment" (18). In addition to considering the novel in relation to commercial culture, MacLeod places the middlebrow in dialogue with the highbrow, "noticing their interdependent antagonism" (30). The derision that highbrow critics cast upon the publication is noted alongside the ways in which securely avant-garde publications embraced equivalent themes.

Opening Part I, on the market, Frost's chapter "Public Gains and Literary Goods: A Coeval Tale of Joseph Conrad, Rudyard Kipling and Francis Marion Crawford" reveals how these authors' works at first sat alongside each other in a market replete with colonialism, only to be later differentiated in the aftermath of critical evaluation. Louise Kane's chapter on the magazine *To-day* is



an excellent case study of how a magazine repositioned itself to a changing market between the years 1883 and 1919 as high modernism and middlebrow tastes emerged. Rebecca Sitch's chapter examines the career of Charles Marriott and the important role he played for the British public in mediating the aesthetics of modern art and the emergence of the mass market.

In Part II, middlebrow reactions to modernism are explored in chapters by Alison Hurlburt, Emma Miller, and Samatha Walton. Hurlburt's chapter looks at Galsworthy's relation to modernism in *The White Monkey*, before turning to examine the novel's endorsement of sentiment. Emma Miller also considers the complex relationship to both high modernism and the middlebrow, in this instance in a case study of H. G. Wells' *The Sea Lady*. Walton's chapter focuses on the evolutions in the Scottish *kailyard* genre to examine how transitional and modernist writers engaged, in complex ways, with its central trope: the woman in the home.

Part III, 'Cross-Pollinations,' investigates several key texts and agents that crossed borders, languages, and cultural hierarchies in their transmission, translation, and consolidation of middlebrow reading and tastes. Chapters by Juliette Atkinson and Birgit Van Puymbroeck examine French and English readerships, observing how translations deliver texts to different audiences and literary categories. The final two chapters, the first by Koen Rymenant, and the second by Mathijs Sanders and Alex Rutten, analyse the role of prominent critics who served as arbiters of taste to shape the perception of the British middlebrow across borders. It must be noted that while the book opens up transnational dimensions for middlebrow scholarship, its international outreach is limited to cross-channel perspectives. The project would be clearer if its title signalled its limited focus on transitions in *British* middlebrow writing and culture. Truly international perspectives on other forms of the middlebrow, such as manifested in Canada or Australia, are absent from this volume.

Yet, while middlebrow culture in Britain in the interwar period is now well understood, *Transitions in Middlebrow Writing* succeeds in opening up new frameworks. By examining the period before the taxonomies of avant-garde or middlebrow were well established, this collection productively reveals interactions, crossovers, and shifting aesthetic categories in the half-century before

middlebrow culture calcified in Britain. It re-emphasizes the very provisional nature of middlebrow, particularly in its emergence. Perhaps its greatest strength is the way in which the collection attempts to open up dialogue between modernist scholars and middlebrow studies; in addition, the edited collection offers fresh insights to historians of reading, reception, and publishing, and to periodical scholars alike.

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Jesús A. Martínez Martín, ed. *Historia de la edición en España 1939-1975*. Madrid: Marcial Pons, 2015. 997p., ill. ISBN 9788415963554. €42.00 (hardback).

*Historia de la edición en España 1939-1975* is the second volume of the history of publishing in Spain edited by Jesús A. Martínez Martín. The first volume was published in 2001 by the same publisher, and covered the period from 1836 to just before when the Spanish Civil War began in 1936. However, as the editor notes in his introduction, the scope of this second volume is much more ambitious than that of the first, despite sharing the same methods and covering a much shorter period, the 36 years of Franco's dictatorship. *Historia de la edición en España 1939-1975* goes far beyond a mere descriptive history of the book. The volume considers the political, economic and social factors in publishing, and the role that publishing, books and reading played in Spanish social and cultural environments from 1939 to 1975.

The volume is composed of 32 articles divided into three large sections: 'La política del libro, el estado y la edición' [book policy, state and publishing], 'La economía del libro. La industria editorial' [book economics and the publishing industry], and 'La cultura del libro. Los géneros y la especialización editorial. Los públicos lectores' [book culture, genres, publishing specialization and readers]. Without simply making a mere list, it is difficult, if not impossible, to summarize in a few lines the many topics and aspects that this work studies: censorship, intellectual property, large and small publishing houses, authors, agents, commercial strategies, exiled publishers, distribution networks, publisher's dissent and modernity, international markets, libraries, library policies, readers and books in

prisons, official publications and presses, mass readers, official discourse, and a wide range of different publishing products (schoolbooks, paperbacks, comics, newspapers, magazines, literary editions, illustrated books, bestsellers, books for children and young adults, women's magazines, Catholic books, religious magazines, academic books, encyclopedias, dictionaries, library catalogues, bibliophilia, etc.).

It is also difficult to make objections about this work. Chapters could have been ordered differently, some aspects of Spanish publishing might have been missed, and some chapters could have been longer and some shorter, but none of these possible objections detracts from the volume's achievements. The only quibble about this volume or, perhaps better, this collection, is the surprising chronological gap between 1936 and 1939 already noted by some scholars. Martínez Martín explains the reasons behind this decision in his introduction to the volume and argues that scattered references to those years can be found in some articles of both volumes. He also explains that the Spanish Second Republic and national publishing coexisted between 1936 and 1939. It is well known that historical periods are not independent compartments and that some dynamics of the Second Republic did not disappear in 1939 nor some of the dictatorship in 1975. I think, however, that overlooking the Spanish Civil War and reducing it to a few references in some articles pays a rather poor tribute to those three relevant years. Certainly, republican and national publications coexisted between those years, but it is also certain that both kinds of publications played important roles in their respective areas of influence.

Despite this fact, it should be noted that *Historia de la edición en España 1939-1975* marks a milestone in the history of publishing in Spain. The volume is highly recommended both to scholars and to anyone interested in the recent history of Spain. This monumental work opens, in an enjoyable manner, a myriad of new fields of research about how editorial practices changed and evolved in Spain during Franco's dictatorship and allows one to observe how publishing was reflecting the contradictions of the regime and a gradual cultural change. The pioneering work of studying the multifaceted publishing history of Franco's regime, the assembling in a single volume of important and original contributions, the valuable information

provided, the often unpublished primary sources mentioned, and the numerous lines of research that the articles open make this book highly commendable.

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Steven Matthews. *T.S. Eliot and Early Modern Literature*. Oxford: Oxford University Press, 2013. vii, 222p. ISBN 9780199574773. £50.00 (hardback).

Steven Matthews's book offers a comprehensive account of one of the most important critical issues in the work – poetic, critical and theatrical – of T. S. Eliot: his relationship to and absorption of an inheritance from the literature of what he called the 'Elizabethan' or 'Renaissance' period, of what Matthews, in the correct scholarly style of today (or perhaps of almost-yesterday) calls the 'Early Modern' – the period from 1580 to 1630. Because this is so significant a relationship in Eliot, it is also highly significant in the subsequent history of literature in English, because Eliot has been so important to that literature as both poet and critic. Whether Eliot actually 'invented' the Early Modern for modernity, as has often been thought by critics, is therefore an issue at the heart of the book.

Matthews considers such relevant elements of the relationship as the following: Eliot's development of 'dramatic lyricism' from Early Modern literature, and especially from his engagement with the work of John Donne; his translation of 'Metaphysical' sensibility and conceit into a revolutionary modern, or modernist, idiom; and the cultural critique consistently, if not always effectively, implied by it. Grounded in a great deal of contextual material that uncovers Eliot's impressively extensive reading not only in Early Modern literature itself but in contemporary critiques of it, and taking stock of Eliot's immersion in the literary politics of his time, Matthews's book will advance knowledge of his topic and prove a valuable resource for academics and postgraduate students of modern literature.

Matthews strikingly proposes that "The Assignment," a short story by Poe, had great impact on Eliot as a child and that he discovered in it quotations from the Early Modern poet Henry King and playwright George Chapman that remained important to

him all his life. Not only this, though, but also that what these quotations suggested to him was "the interplay between present freshness and immediacy in poetry, and the dependency of such moments upon earlier versions of the words presented" (4). This, Matthews says, "goes to the heart of his poetry" (4). Eliot's early discovery of the significant value of what his famous essay "Tradition and the Individual Talent" calls the "historical sense" may certainly account for the allure, invitation and testamentary witness which the concept evokes from him in that essay and – variously and under other forms too – in the rest of his work. Frequently in some sense concerned with being haunted, Eliot's poetry is haunted by literature; and his criticism tells us why this must be so. Matthews's treatment of allusion in Eliot is responsive to this and, he claims, is to be distinguished from the approach taken by other critics.

Whether this is exactly so or not, Matthews's readings of Eliot's criticism and poetry are spiritedly *parti-pris* and take stock of a wide variety of response to it. The book is scholarly in resourceful, disciplined ways and both strenuous and exacting. If one misses anything of Eliot's own feline stealth of argument and wit, this is not necessarily to disparage the work of a scholar (which Eliot was not), but I do wish Matthews would refrain from using the word "across" so frequently and with what seems to me a wholly personal connotation.

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Steven W. May and Arthur F. Marotti, eds. *Ink, Stink Bait, Revenge, and Queen Elizabeth: A Yorkshire Yeoman's Household Book*. Ithaca: Cornell University Press, 2014. xii, 272p., ill. ISBN 9780801456565. £16.47 / US \$24.95 (paperback).

The focus of this book is the manuscript household miscellany of a literate Yorkshire gentleman, recently uncovered in the British Library (Add. MS 82370). The text features several hands, but was predominantly compiled by one John Hanson of Rastrick, Yorkshire (1517–1599), most likely in the early 1590s, and highlights a broad range of interests from local feuds over land, poems about events of national and international significance (like the Spanish Armada), and recipes for common household goods such

as ink, fish bait, and sealing wax. The book provides a thorough contextual analysis of Hanson's miscellany, in a somewhat unusual structure, analysing each thematic section of the manuscript as a distinct topic, rather than simply recreating chronological accounts or the entire manuscript *verbatim*.

After a detailed introduction, the themes of the miscellany are presented in five distinct chapters: firstly, a detailed description of a mid-fourteenth-century feud between two local families, the Eland and the Beaumont families, which takes up approximately a third of the manuscript (26). The feud is analysed using two contemporary pieces of writing transcribed by Hanson (a prose narrative and a long ballad), which give different versions of events. Secondly, a similar discussion follows of two ballads about the defeat of the Armada, also transcribed by Hanson, both of which now only survive in this and one other Stanhope family manuscript (107). Two subsequent chapters follow on "other" texts transcribed and used by Hanson. The third chapter focuses on printed sources that appear in his miscellany, drawn from at least five other printed sources, only one of which was owned by Hanson (146). The fourth chapter focuses on manuscript sources utilised by Hanson, including some which are proved to have been widely circulated, and others which now only survive in his miscellany. The book is finished off with a brief section on the aforementioned recipes and other utilitarian items, including rare recipes for coloured ink, the "stink bait" which gives this work part of its title, and other items which draw attention to Hanson's work as a professional scribe and legal clerk for residents of his village. A detailed conclusion that draws together the many threads and different uses of this book is also included.

May and Marotti's work has much to commend it. As the authors themselves point out, to draw attention to Hanson's household miscellany is to highlight a valuable (and often overlooked) part of early modern life – that for the vast majority of those who were literate, it was still an inherently scribal culture (239). The household miscellany book at the centre of the analysis is a rare survivor, particularly as it is the work of a literate yeoman of the emerging middle class, who was not based in London, who was not a member of the gentry or the aristocracy, and who was writing for his own small household and surrounding community in

rural North England. Despite this, Hanson's miscellany demonstrates how well connected the average literate householder was to events of both local and national, and in some cases international, significance. Although Hanson never set foot outside of Yorkshire, his household book highlights a keen awareness of the politics of his day, and the authors make a convincing case for moving away from the London-centric view of this era that has previously dominated our understanding of scribal culture.

One thing that would have benefited the analysis is a more detailed discussion of the religious influences *behind* the miscellany, which would have surely been an important factor in the day-to-day lives of Hanson and his family. The authors briefly discuss the question of religious allegiance and the religious politics of the time, dismissing the possibility that Hanson had any Catholic leanings (19–20), concluding that by putting a pro-Armada poem into his own collection “Hanson in effect signalled his religio-political loyalty to the crown” (183). However, the presence of other works, such as the poems of Lord Vaux (170–72), the epitaph of the earl of Pembroke (d. 1570) (163–69) and an awareness of key figures of the lay Catholic network such as the Talbots (175) hint that, at the very least, Hanson had a more nuanced awareness of the religious politics of his time than he has perhaps been credited with, and that there may be more to be discovered here.

The transcription of the wide range of ballads and other sources in the volume is particularly valuable, offering a rare glimpse of a predominantly oral culture, as well as casting valuable light on the importance of circulated material amongst literate householders in the early modern period. The transcribed rare printed material accounts for about a quarter of the contents of the miscellany, and lays significant ground and scope for future research. Overall, the book is a detailed, interesting, and valuable contribution to our understanding of early modern scribal culture, both locally and nationally, and will be of interest to a wide range of early modern scholars, both literary and historical.

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Natasha Moore. *Victorian Connections: The Literary and Artistic Circles of William and Helen Allingham from the Collections of Grolier Club Members*. New York: The Grolier Club, 2015. Distributed by Oak Knoll Press. 62p., ill. ISBN 9781605830599. US \$25.00.

From its location in New York City, the Grolier Club fosters the collecting and appreciation of books and works on paper, as well as the study of their art, history, production, and commerce, partly by holding quarterly exhibits, offering educational programs, and producing books and exhibit catalogs. From March 15 to May 25, 2015, the Grolier Club mounted an exhibition with the title *Victorian Connections: The Literary and Artistic Circles of William and Helen Allingham from the Collections of Grolier Club Members*, for which the title under review is the exhibit catalog. Works in the exhibit, principally centered around William and Helen Allingham as suggested by the title, came from the collections of Grolier Club members, which are largely devoted to books and the graphic arts. William Allingham (1824–1889) was an Anglo-Irish poet, diarist, and editor; his wife, Helen (1848–1926) was one of her age's most successful women artists. Some of their own work was in the Grolier Club show, both individual pieces and their collaborations with other writers and artists. On display were, for example, William Allingham's commonplace book (containing a transcription of the first letter from D. G. Rossetti to Robert Browning), the Allinghams' copies of works by Percy Bysshe Shelley and Walt Whitman, the baby book for the couple's son Gerald (with unpublished, on-the-spot accounts of Alfred Tennyson, Thomas Carlyle, and George Eliot), Mark Twain's annotated copy of William's 1907 diary, D.G. Rossetti's original design for William's *Day and Night Songs*, watercolors and a sketchbook by Helen, rare photographs by Julia Margaret Cameron and Lewis Carroll, and drawings by Kate Greenaway, Edward Burne-Jones, and John Butler Yeats. Items on display showed the persons who made up the Allinghams' professional and social circles. What an interesting way to study the lives of creative people!

The catalog of the exhibit contains paragraph-length descriptions of the displayed items. There are 24 pages of images, including both front and back covers of the catalog. The images are portraits, book covers, copies of text pages, and artwork. The

Allinghams' early connections, links with the Pre-Raphaelites, their Irish and American connections, their relations with other artists and writers, their family bonds, and inclusion of their work in publications after they passed away may be studied in the entries. The exhibit catalog's author, Natasha Moore, has also written a recent monograph on this time period, *Victorian Poetry and Modern Life: The Unpoetical Age* (2015). According to our catalog record for this work, she is a research fellow at the Centre for Public Christianity in Australia. I recommend *Victorian Connections* for academic and public libraries, or special libraries in the humanities, with in-depth interests in Victoriana and, especially, the book arts of the Victorian period.

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Mark O'Brien and Felix M. Larkin, eds. *Periodicals and Journalism in Twentieth-Century Ireland: Writing Against the Grain*. Dublin: Four Courts Press, 2014. 240p. ISBN 9781846825248. £47.38 (hardback).

This book is a selection of essays on Irish periodicals and magazines in twentieth-century Ireland, and it is a valuable resource for anyone interested in the public sphere in this country. The introduction makes the point that “there is no genuine freedom of expression in the public sphere unless a wide variety of outlets is available to accommodate those with something to say” (9). Any collection of this type is bound to be selective, and one of the most admirable things about this book is the very clear statement of aims set out in the introduction by the editors Mark O'Brien and Felix Larkin when they remark that it “lays no claim to be a definitive selection of the ‘best’ or ‘most important’ Irish periodicals of the Twentieth Century; it is merely a representative selection with a clear focus on the journalistic rather than on the literary or cultural aspects of the titles under review” (11).

The only word with which I would take issue here is the adverb “merely,” which does not do justice to this most enjoyable and informative collection. Chronologically structured, the book begins with Colum Kenny's revealing and comprehensive study of the editorships undertaken by the very



busy Arthur Griffith (*The United Irishman*, *Sinn Féin*, *Éire Ireland*, *Scissors and Paste*, *Nationality*, and *Young Ireland: Éire Óg*) straddling the years 1899–1919. It concludes nearly 100 years later with Kevin Rafter’s near contemporary study of the place of *Magill* in the Irish public sphere from 1977 to 1990. Rafter devotes a subsection to each of the editors – Vincent Browne, Colm Tóibín, Fintan O’Toole, Brian Trench and John Waters – all of whom have been significant presences in shaping the Irish mindset. While capturing both the importance of the magazine and the sense of excitement that it could generate, his essay notes the many journalists who worked there: “it was a teaching hospital for young journalists” (228).

Journals of the Gaelic and Celtic revival – *An Claidheamh Soluis* and *Fáinne an Lae* – feature along with more political ones like James Connolly’s *The Worker*, D. P. Moran’s *The Leader*, and the proto-feminist *Irish Citizen*, a journal “small in size but large in heart and hopes” (62). The line of opinion-forming work is traced from *The Irish Bulletin*, *The Irish Statesman*, and *Dublin Opinion*, through *The Bell*, *Hibernia*, and *Hot Press*. *The Capuchin Annual* and *The Furrow* trace more religious concerns.

The scholarship and information given are of a very high quality, but it is the readability and the connections made between these eclectic texts and their contexts that make the chapters both informative and enjoyable. One leaves this book with a different sense of what was happening in Ireland at this time, as the journalistic perspective embodied in these magazines and journals shines through these essays. There is very much a sense of being caught in the present of each period, and this makes the book valuable to the academic and general reader.

To close this review I would return to the book’s introduction. The editors note that a connecting strand of these journals is the factor that, by “providing an outlet for those writing against the grain of mainstream Irish society,” they “made freedom of expression a reality in Ireland” (10). For this alone, they are worthy of study, and this book does that theme full justice.

Eugene O’Brien

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Lindsay O’Neill. *The Opened Letter: Networking in the Early Modern British World*. Philadelphia: University of Pennsylvania Press, 2015. viii, 264p., ill. ISBN 9780812246483. US \$47.50 (hardback).

Diana G. Barnes. *Epistolary Community in Print, 1580-1664*. Farnham, Surrey: Ashgate, 2013. Material Readings in Early Modern Culture. xii, 250p., 11 ill. ISBN 9781409445357. US \$99.95 (hardback).

The myriad of personal papers surviving outside the archives of official power, in homes, in the forms of diaries and letters, have informed historical, cultural, social, and literary works over the recent years. Part of this resurgent interest, particularly for the early modern period and the eighteenth century, was a particular attentiveness to the materiality of letters, on the one hand, and on the other, the importance of epistolary networks. Whilst the latter have been explored in some detail in the context of literary and social networks, wider epistolary networks that link the local and the global, and the constant and the ephemeral, have not been studied carefully.

In *The Opened Letter*, O’Neill investigates convincingly how various kinds of networks in the British world were established and maintained during the late seventeenth and early eighteenth centuries. Network theory, technologies of communication and transport, stylistics, and socio-geographical analyses provide the underpinning of O’Neill’s analysis of over 10,000 letters. The letters were by John Perceval, 1st Earl of Egmont (1683–1748), William Byrd I (1652–1704), Sir Hans Sloane, 1st Baronet (1660–1753), Cassandra (1670–1735) and James Brydges, 1st Duke of Chandos (1673–1744), Nicholas Blundell of Little Crosby (1669–1737), and Peter Collinson (1694–1768).

Whilst the case studies are socially homogenous, they unveil a useful range of the “meta-phenomena” of networking in British society at the time. These letters, read and re-read, transcribed and copied into letter books and finally archived, reveal the complexities of networks that studies on epistolary communities have hitherto underestimated. O’Neill identifies (and visualises) overlapping and connected networks based on social and economic exchange (grounded in self-interest and interdependence) across local and global socio-economic worlds. She integrates

the constant networks existing between (extended) families and friends within the ephemeral networks such as ones seeking social assistance or contractual relationships – O’Neill’s vast archival material indicates that these networks often overlapped. She makes an argument that possibly the classification of epistolary networks into voluntary, contractual, and institutional associations would have been increasingly more useful for the middle to the end of the eighteenth century where the public and private overlapped on different and complex levels. These interpersonal, social and economic associations “nurtured communal ties as much as a sense of individual identity” and “tied together informal networks that stood outside state or institutional control” (8). The end of the period under investigation then saw the rise of institutional and contractual networks that however were still based in some ways in personal associations but grew geographically beyond the local boundaries. The more the world grew geographically, the more correspondents relied on letters. The changes that O’Neill identifies clearly and carefully are the changes of style in letters. Whilst letter-writing manuals informed contractual and institutional epistolary exchanges in some ways, the feminized language of friendship became increasingly important, in particular, as “bonds of friendship also implied bonds of service” (152).

The achievement of the book lies in the very careful but lively stylistic analysis of letters and in an impressive mapping of various epistolary networks connecting the local Yorkshire to the global colonies. The choice of archival material from a mainly elite and male section of society is problematic though and should have been addressed as such in the premise of the study. Nevertheless, this is an important and well-written study that will inform literary, historical, and sociological studies of the period with new insights and detailed analyses.

Diana G. Barnes pays attention to the idea of feminisation of epistolary exchanges in her book by looking specifically at the figure of the Secretary, at the stylistics of Charles I’s *The Kings Cabinet Opened* (1645) and Margaret Cavendish’s *Sociable Letters and Philosophical Letters* (1664) but comes to a different evaluation. In opposition to the eighteenth century, Barnes suggests that the seventeenth-century feminine epistolary discourse was seen as “a differentiating and specifying term in a public discourse” (75).

Public, not private, then implied gossip and political controversy (see chapter four), a label that Margaret Cavendish, for instance, sought to contravene by contributing with her epistles to contemporary philosophical and scientific debates: “She uses epistolary form to represent the conjunction between letters as the refinement of civilised speech, writing and well-ordered society.” (195)

Similarly to O’Neill, Barnes understands letters as community-building forms of communication, though her material is not restricted to manuscript letters. In fact, the “new republics of letters” were based on and created by epistolary exchanges in print. Letters, even the familiar letters, in Barnes’ study then have concrete political and social functions particularly when printed and thus widely disseminated. “The familiar letter was,” argues Barnes, “a recognised site for thinking about civic codes, civility and appropriate social behaviour” (2). Whilst the familiar letter changed in style, form and tone, it remained across the period under investigation, a genre embedded in an “inherently sociable discourse” (202). As these “new republics” were imagined and often virtual, they were also exclusive: “each republic of letters imagined holds unfamiliar others at bay” (202). Barnes’ study precedes O’Neill’s in chronology. Perhaps it is possible to concur that the globalisation of the world and republic of letters moved increasingly towards the cosmopolitan?

The wide scope of epistolary material poses a methodological problem which is not really addressed. Indeed, Barnes looks at model letters, fictional letters and actual correspondence ranging from the Caroline court to the Restoration and closes with Lady Mary Wortley Montagu. She also does not theorize the idea of community as such, which for the early modern material that she has chosen is crucial, particularly because there was a difference in epistolary communities created and maintained through the circulation of manuscripts or printed letters (see the work of Michelle O’Callaghan).

These reservations aside, *Epistolary Community in Print, 1580-1664* is a thorough study for students and academics interested in the early modern letter-writing tradition. Barnes is especially good at looking at non-canonical material and contributes lucidly to the debate on the “gendering” of epistolary discourses and communities in the seventeenth century.

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Gill Partington and Adam Smyth, eds. *Book Destruction from the Medieval to the Contemporary. New Directions in Book History*. Basingstoke: Palgrave Macmillan, 2014. xi, 216p., ill. ISBN 9781137367655. £58 / US \$95 (hardback).

This lively book helps inaugurate Palgrave’s series *New Directions in Book History*, the *raison d’être* of which is to publish “monographs that employ advanced methods and open up new frontiers in research” (i). Rather than showcase an innovative methodology or rethink a hackneyed subject area, Partington and Smyth broach a neglected topic, suggesting that squeamishness about book destruction has hindered the study of a range of artistic, literary and cultural practices. Contemporary art bulks large: there are interviews with Ross Birrell, Nicola Dale and a hilariously uncooperative Tom Phillips, a clever piece by Partington on John Latham, and a vivid survey of other artist book destroyers by Kate Flint. Adam Smyth entertainingly discusses the “quasi-editorial” (43) blaze which destroyed Ben Jonson’s library, and Heather Tilley and the late and much lamented Stephen Colclough write subtly on Victorian fiction: the former on *Our Mutual Friend*, the latter on *Vanity Fair* and *Wuthering Heights*. Two essays are outliers. In the lead piece, the only chapter to focus on a historical episode of book destruction motivated by censorship, Heike Bauer re-examines the survival of some items from the Nazis’ destruction of the archive of Berlin’s Institute of Sexual Science. Anthony Bale’s valuable discussion of ownership inscriptions in medieval manuscripts seems tangential to the volume’s theme. He does, however, provide in the same piece a handy overview of book destruction across the Middle Ages as a whole. Smyth does much the same for the Renaissance in his Jonson essay and Colclough includes in his piece a fascinating account of the book destruction that was a necessary part of the activity of mid-Victorian circulating libraries.

Some essays explicitly attempt to demystify book destruction, to reclaim it from what the editors estimate is its current taboo status. Smyth suggests that: “Today, we’re inclined to see the loss of old books as unfortunate, or even tragic, but early modern bibliophiles were quite happy for most texts to go the way of the pie dish, or the privy, or the vegetable market.” (48) Were people in the past really more sanguine

about books’ materiality? They can hardly have been more sanguine than the twenty-first-century manager of the book shredding plant we meet in the opening pages of the introduction, who has no interest in the content of the books he destroys: “Can’t read them,” he says, “They send me to sleep.” (1)

As the editors say, the moment when a book is destroyed is one in which “[its] complex nature... becomes especially visible, and when the fraught relationship between its insides and outside – its materiality and its semiotic content – is most urgently felt” (9). Book destruction is a topic, therefore, resonant with much current work in book history on the relationship (or absence of relationship) between materiality and meaning. The essays in this book open up a rich seam. Future work – there are many types of book destruction not mentioned in this book – will perhaps want to distinguish more sharply than Smyth’s and Partington’s authors do between such things such as the destruction of unique texts (Ben Jonson’s holographs, for example) and the destruction of individual copies of texts that continue to exist elsewhere (such as the printed books destroyed by Latham, Birrell, Dale, and Phillips). But there is much to admire and enjoy in this collection, the quirkiness and scholarliness of which bode well for future volumes in the series.

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S. J. Perry. *Chameleon Poet: R. S. Thomas and the Literary Tradition*. Oxford: Oxford University Press, 2013. x, 312p., ill. ISBN 9780199687336. £55.00 (hardback).

S. J. Perry’s *Chameleon Poet: R. S. Thomas and the Literary Tradition* rests its arguments on two principle claims: first, that R. S. Thomas’s life and work have too often been considered in light of his insistent Welsh nationalism when in fact his poetry, which grows out of a much more hesitant, shifting sense of self, is better understood as a series of chameleonic reactions to writers from England, Scotland, Ireland, the United States, and elsewhere; second, that Thomas’s most significant poetic debts – and those that have been least explored – are to the English poetic tradition, especially to an “English line” of poetry that extends from William Wordsworth to Thomas Hardy,

then through Edward Thomas to Philip Larkin. Perry borrows this idea from Samuel Hynes, who has argued for a “genetic” line of inheritance in English poetry. Even Thomas’s nationalism, Perry argues, owes at least as much to his reading of English poetry and English cultural criticism as it does to any Welsh source. Thus, *Chameleon Poet* is, on one hand, a study in poetic response and, on the other, an argument for an ‘English’ R. S. Thomas.

As a study of poetic response, *Chameleon Poet* is very good. While many of the influences Perry examines – including Patrick Kavanagh’s *The Great Hunger* and the poetry of W. B. Yeats, Edward Thomas, and Ted Hughes – have been discussed elsewhere, Perry mines them more deeply, and he considers poetic models that others have overlooked, including Alfred Tennyson, Thomas Hardy, Gerard Manley Hopkins, and George Herbert. However, as he illuminates Thomas’s multi-layered responses to these and other writers, Perry’s efforts to give primacy to English influences seem misplaced. While he is right, for example, to begin with the impact of F. T. Palgrave’s *Golden Treasury* on the schoolboy R. S. Thomas, there is no reason to conclude that the English poets anthologized therein were any more central to his development than the Scottish and Irish writers he devoured soon after, among them Fiona Macleod, William Butler Yeats, Austin Clarke, Patrick Kavanagh, and Hugh MacDiarmid. This is to say nothing of the many Welsh influences that, given his focus on “the literary tradition” (an exclusive, politicized, Anglocentric term), Perry disregards.

Perry is most convincing when he adopts what he calls an “archipelagic” model that refuses to define identity along national lines. He employs both Keats’s notion of the “chameleon poet” and Yeats’s theory of the mask to demonstrate how R. S. Thomas “inhabited” the lives of diverse writers, his poetry emerging from a quarrel with them as much as a quarrel with himself. Perry takes this discussion beyond the British archipelago to include American poets, including Robert Frost, William Carlos Williams, and the various voices Thomas encountered through his relationship with the journal *Critical Quarterly*. And, in his discussion of Seamus Heaney’s *Death of a Naturalist*, Perry also shows how other poets benefited from their own quarrels with R. S. Thomas. These archipelagic and global

assessments are almost always convincing, as are Perry’s discussions of English writers – Samuel Taylor Coleridge, for example – when considered within this context. But Perry’s determination to see R. S. Thomas as the inheritor of an “English line” – most conspicuous, perhaps, in his unconvincing attempt to compare him to Philip Larkin – is at odds with the best parts of his book.

Rhetoric surrounding a reified “English tradition” has been used to marginalize or exclude too many Anglophone poets, including, ironically, R. S. Thomas, who puzzled and frustrated English critics when his philosophical proclivities and experimental prosodies led him beyond the small, Welsh, rural plot they afforded him. It could be argued that S. J. Perry releases Thomas from that narrow furrow by further excavating his significant debts to English authors, but as thorough and nuanced as his arguments are, Perry takes us a step backward by insisting on the very idea of tradition that has allowed some critics and reviewers to limit the breadth of Thomas’s achievement. Rather than attempting to show how R. S. Thomas fits within “the literary tradition,” a better end to this useful and thoughtful study would have been to fully embrace the “archipelagic” model it offers and to show how the chameleon-like, mask-wearing R. S. Thomas, whose conflicted identity and polyphonic poetry shifted and evolved so much over time, challenges the very concept of such a tradition.

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Catherine Pickett. *Bibliography of the East India Company: Books, Pamphlets and Other Material Printed Between 1600 and 1785*. London: The British Library, 2011. xvi, 304p. ISBN 9780712358446. £50.00 (hardback).

The product of several decades of painstaking research, this magnificent bibliography contains details of over 1,500 printed works relating to the East India Company, between its formation in 1600 and 1785, when the passing of Pitt’s India Act (1784) bought the organisation more firmly under Parliamentary control. This comprehensive, detailed and informative collection is of immense value, both as a reference tool and as an important scholarly work in its own right, and is sure

to prove a boon to those whose research and teaching interests pertain to commercial and colonial expansion in India in the seventeenth and eighteenth centuries. The works included range from narratives of the East India Company’s first voyages in the early seventeenth century, to the public, political, and commercial interventions regarding the nature, role, and future of the Company that characterised debates over the ‘India Question’ in the late eighteenth century. Key developments in the intervening decades are charted through official and unofficial publications, some printed at the behest of the Company itself, others produced independently by its supporters and detractors alike.

Types of material inventoried include official publications, parliamentary debates, speeches at East India House, travel narratives, histories, books, pamphlets, tracts, and petitions – indeed the only major type of printed material omitted are articles, letters, and editorials in newspapers and periodicals. These, though important, are simply too voluminous to be included in a work of this kind. The works included have been penned by Company officials, “old India hands,” independent merchants, and social commentators in Britain and India. It is an Anglo-centric view of the Company, enumerating works written primarily by Britons, and mostly in English. Indeed, as Pickett herself acknowledges, there is a relative “paucity of material relating directly to India” (viii), because the focus of many of the writers included was on the impact of the East India Company’s activities at home, rather than on conditions on the subcontinent. That said, those interested in early colonial India will still find plenty to get their teeth into in its coverage of topics ranging from the East India Company’s treatment of local Indian rulers, to its trade monopolies and interests, to its administration of justice and the governance of the three Presidencies. Key moments in the story of the East India Company’s transition from commercial enterprise to territorial power, such as the Black Hole of Calcutta or the Anglo-Mysore Wars, are recorded, but so too are the less sensational but equally important developments in colonial knowledge and strategies of rule epitomised by the mapping of the subcontinent, or the acquisition of ‘oriental’ languages.

Each entry contains publication details, a brief description of contents and, where



appropriate, some editorial explanation. The reader is guided through the bibliographic entries, arranged chronologically, by concise and helpful commentary that contextualises the information provided by offering an overview of the important events and key developments of the relevant year. As Hugh Bowen points out in his preface, the arrangement and presentation of the material elevates the work above a “functional finding aid” (vi) and enables scholars to use it to “analyse the changing nature of the East India Company as well as the alterations that occurred to its position in English/British public life” (vi). In all then, this extensive compilation represents both an impressive work of scholarship, a treasure trove for the serious researcher, and a key reference tool for those interested in the East India Company and its relationship to both Britain and India more generally.

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Jessica Pressman. *Digital Modernism: Making It New in New Media*. Oxford: Oxford University Press, 2014. xiv, 224p., ill. ISBN 9780199937080. UK £65.00 (hardback).

Jessica Pressman’s *Digital Modernism: Making It New in New Media* is an impressive accomplishment. Pressman deftly handles modernist, New Critical, and contemporary electronic literature contexts. Her central argument that a strain of contemporary electronic literature relies on the same mechanism of newness and tradition as modernist literature is compelling and convincing. Both literary movements, she argues, are “centrally about media” (4), about serious literary production, and about “renovating the past *through* media” (original emphasis, 4). Digital modernism communicates “newness” by updating and reworking the canonical literary past in a way that is particularly concerned with media. This argument extends to Pressman’s defense of close reading as her methodology: she skillfully demonstrates how the project of literary seriousness demands deeply attentive reading in both print and digital media.

The monograph contains an introduction and six chapters, most of which compare historical modernist literary texts with contemporary digital modernist literary

texts. Through this comparison, the echoes between each literary moment emerge: each has a similar definition of newness; each is fundamentally about media. Chapter three most convincingly achieves this argument in its comparison of newness, aesthetic difficulty, and media-saturated aesthetic strategies in Young-hae Chang Heavy Industries’s *Dakota* and Ezra Pound’s *Cantos*. Chapter five diverges the most from the structure of the book, comparing modernist linguistic movements like Esperanto and Ezra Pound’s explorations of the Chinese ideogram to contemporary representations of computer code as a universal language. In addition, this chapter’s central literary text, Eric Loyer’s digital novel *Chroma* (2001), exposes how “universality” can mask an exclusionary specificity. For Loyer’s characters, racialized bodies remain racialized even in cyberspace; for computer code, the cultural dominance of English is inscribed in the history and substance of computer languages.

Despite its impressive breadth, I frequently found myself frustrated by the way in which Pressman’s study sidesteps certain cultural critical contexts. Chief among these is the book’s engagement with seriousness and canonicity, to which I add an additional term, ‘prestige.’ Pressman’s account of modernism as an aesthetic movement is canonical, which also means that it is male. The maleness of this version of modernism is important here, as maleness has been, even if only incidentally, central to the development of literary prestige and seriousness. Pressman’s argument hinges on both the scholarly creation of the canon and artistic reworking of canonical literatures. Her observation that digital modernists wish for their art to be serious and difficult is a key aspect of these artworks’ definition as *modernist*. But without a critical engagement with canonicity, concepts like seriousness and difficulty likewise go uncriticised, as do the gendered aspects of these concepts.

I do not think that Pressman’s project should have also been one of feminist recovery. However, I am surprised that the book did not undertake a more thorough engagement with questions of canonicity, seriousness, and prestige. In fact, the book’s introduction touches on how “modernism was in fact deeply permeated by the lowbrow and mass media” (9) in order to note that scholarship has moved beyond the “great divide” of high and low culture described

from the popular and the accessible. The fact that electronic literature uses the media platforms developed for mass media does not translate to a permeation of the popular into the elite anymore than the populist history of the novel renders contemporary novelistic high art popular.

Despite my criticisms, I recommend Pressman’s book – it is particularly timely. Pressman is explicit that her study fits into the scholarly contexts of modernist studies and New Media studies. A third context, the digital humanities, occupies very little of Pressman’s explicit attention, but it is an important one. To contextualize Pressman’s book within digital humanities is to align it with a current scholarly zeitgeist. In the last few years, the maturity of digital humanities methodologies has combined with the recent release of modernist text from copyright. In the resulting flurry of scholarly activity, an account of the shared genealogy of modernism and the digital is invaluable. The book has already allowed me to make my own insights into the digital humanities: in its preoccupation with newness, media specificity, and reading practices, the digital humanities may itself provide another strand in the trajectory of modernism’s rootedness in media.

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James Raven. *Bookscape: Geographies of Printing and Publishing in London before 1800. The Panizzi Lectures*, 2010. London: The British Library, 2014. xv, 208p., ill. ISBN 9780712357333. £50.00 (hardback).

This important work, which has its origins in the Panizzi Lecture series delivered by James Raven at the British Library in 2010, is densely stuffed with fact: names, addresses, dates. The work of a major book historian, it paradoxically verges on being book history without the book. Raven explains that his concept of a “bookscape” takes its cue not from “the representation and use of the object (the book)” but from “its place of production, based primarily on topographical resources” (5). His aim, accordingly, is to plot the shifting contours of the London book trade of the late seventeenth and early eighteenth centuries by means of a detailed analysis of early modern tax returns, documents produced by inspectors who

made an annual record of the ownership and the rental valuation of each property they visited. Raven is alert to the challenges of using this material (chapter two is a cool-headed masterclass on “The Evidence”) and scrupulously correlates it with trade directories, names and locations in imprints and contemporary topographical images. The picture he reveals is at variance with many of the findings of past scholarship. Raven highlights in particular “the plasticity of occupied space” (69): it turns out that most London booksellers, publishers, printers and stationers were leaseholders rather than freeholders and that these book trade professionals held surprisingly short-term leases, frequently migrating for short periods to new premises, often nearby. As Raven points out in one of his many illuminating asides, the sign was a more valuable identity marker than the street number (66).

An introductory chapter pans across the landscape of contemporary theoretical approaches to space and place, from Pierre Nora to Bruno Latour. This stimulating *tour d’horizon* raised expectations in this reader that the following chapters did not bear out. There is little use of these theoretical perspectives in the rest of the volume. Raven does touch on major trends and wider contexts, but only fleetingly. The book’s focus throughout is rather on the details of property occupancy and length of publishing careers, topics on which Raven has much new information to offer. A brilliant searchlight is shone on the publishing activity in a sequence of different parts of London: the heart of the trade in Paternoster Row and St Paul’s Churchyard; Little Britain, in decline as a book centre by the mid-eighteenth century; the Cornhill and Exchange district, as concerned with small job printing or “commercial-assistance activity” (102) as with book publishing; and the maze-like alleys and courts around Fleet Street.

There are a healthy number of illustrations, maps, and tables. The book forms a part of the ongoing *Mapping the Print Culture of Eighteenth-Century London* project, in the online manifestation of which, presumably, pictures, maps, and tables will bulk larger and be more easily searchable, and in which a complete picture of publishing in the capital will be given. Within the necessarily linear structure of a monograph, Raven does his valiant best to give us as much detail as possible. Partly because of this, however, *Bookscape* is not an easy read. It requires a reader with

a basic grasp of London topography and a reasonable competence in eighteenth-century publishing history. Things are not helped by some awkwardnesses and slips in production: black and white and colour images appear in different parts of the book but in the same numbering sequence; the running head for Chapter two is, erroneously, the same as for chapter one; the caption for the cover image has been swapped with the caption for another illustration; and the typeface is punishingly small for old eyes.

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Lesla Scholl, Emily Morris, and Sarina Gruver Moore, eds. *Place and Progress in the Works of Elizabeth Gaskell*. Farnham: Ashgate, 2015. xiii, 231p. ill. ISBN 9781472429636. UK £60 (hardback).

The title of this collection of essays places it squarely amidst a tradition of criticism that considers Elizabeth Gaskell in terms of her contribution to regionalist representations of both city and country. The contents of the volume, however, shift critical focus to Gaskell’s representations of blurred boundaries and liminal spaces. Gaskell, the editors contend, uses movement between and within places to think about the possibilities for social, economic, and temporal progress both within and among persons. In this sense, Gaskell is a novelist less of static places than of dynamic places.

The fifteen essays are grouped into four sections: ‘Home Geographies,’ ‘Mobility and Boundaries,’ ‘Literary and Imagined Spaces,’ and ‘Cultural Performance and Visual Spaces.’ The finest of these essays offer important contributions to Gaskell criticism by charting unseen connections across persons, spaces, and time. Katherine Inglis, for example, describes in “Unimagined Community and Disease in *Ruth*” how the spread of typhus undermines distinctions between the pure and the impure, suggesting “the real interconnectedness and broad scope of a fallen woman’s community” (68). Josie Billington, in “Gaskell’s ‘Rooted’ Prose Realism,” traces the momentary intrusion of past memories and future eventualities – often within parentheses or between dashes – into the persistent present of Gaskell’s realism and places this approach in the

context of other Victorian female writers. While the essays most frequently discuss *North and South*, Gaskell’s novels, short fiction, letters, and even Greek songs, all receive some attention. The approaches to Gaskell’s works represented here are also diverse; essays of general interest to the reader of Gaskell are presented alongside more specialized studies of Gaskell and empire, emigration, ethnography, meteorology, and ekphrasis.

Considering the broad range of methods and perspectives, the view of Gaskell presented in these essays is surprisingly unified. The collection, which originally developed out of a meeting at the *British Women Writers’ Conference* in 2012, overwhelmingly presents Gaskell as an author who transcends boundaries; Gaskell is, the editors note, “global . . . fluid, complex, and open” (3). This point is an important one, but it also means that the limitations of Gaskell’s vision are rarely acknowledged or addressed. Mary Mullen alone, in her essay “In Search of Shared Time: National Imaginings in Elizabeth Gaskell’s *North and South*,” draws attention to Gaskell’s role in policing certain boundaries, arguing that even as Gaskell represents the diversity of the nation’s present, she pointedly excludes the Irish from her vision of its future. The collection also rarely describes Gaskell in relation to the print culture of the period. Julia M. Chavez, in her essay “Reading ‘An Every-Day Story’ Through Bifocals: Seriality and the Limits of Realism in Elizabeth Gaskell’s *Wives and Daughters*,” offers one exception, reading Gaskell’s serially published novel in its original context in the *Cornhill Magazine*. Further consideration of the print medium as a space of literary engagement would have enhanced the collection’s general aim of demonstrating Gaskell’s engagement with social and political issues of contemporary importance.

This collection of essays reenergizes critical discussion about Gaskell’s signature emphasis on place by suggesting a wide range of dynamic new approaches to the subject. Far from being a simple observer of city and country, Gaskell, as these contributors show, uses place as a means to illuminate Victorian economic, social, temporal, and personal forms of progress.

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Mary L. Shannon. *Dickens, Reynolds, and Mayhew on Wellington Street: The Print Culture of a Victorian Street*. Burlington, VT: Ashgate, 2015. xviii, 261p., ill. ISBN 9781472442048. £65.00 (hardback).

As someone who designs guidebooks for different UK cities (in the *Art Researchers' Guide* series), and who studies Victorian book illustration, I appreciate this well-researched volume by Mary L. Shannon on different levels. Shannon writes a social history of a specific part of London and Melbourne told through key figures of nineteenth-century literature and publishing. She not only records where the likes of Charles Dickens, G. W. M. Reynolds, and Henry Mayhew worked, socialised, and went to be entertained, but she also maps a typography of invisible networks that encompass Britain's print culture intersecting a greater Empire. Like any useful guidebook which gives you a flavour for the journey you are about to undertake, this work has illustrations, street plans, as well as photographs, and its text speaks in a distinctive and entertaining voice. This guide helps visitors see overlooked artefacts and half-hidden geographical features, with the aim of preparing readers to explore a specific time period and its worldview. Destination: 1843–1853.

During this decade, in addition to 13 booksellers and book publishers, more than 20 periodicals and newspapers were based on Wellington Street. Among them: the *Examiner*, *Antheneum*, *Punch*, *The Morning Post*, *Puppet Show*, the *Literary Gazette*, *The Railway Chronicle*, and *Spectator*. Shannon cites and provides examples from an exhaustive list of nineteenth-century primary sources including: post office directories, maps, newspaper articles, biographies, plays, novels, letters, and of course popular guidebooks. She makes an overwhelming case for why Dickens, Reynolds, and Mayhew were able to write with insight about the plight of the poor and the darker side of human nature – because they witnessed and participated in the vibrant social milieu of Wellington Street, which throbbed with political passion, with the creative energy of the entertainment district, and the animated 'masses' who went about their daily lives near them. Physical proximity to diverse groups of ordinary people greatly influenced our writer-editors and their literary output.

The structure of Shannon's book is precise; it would have delighted Victorians

and satisfied their compulsive need to establish "some order" on everything around them. The book is divided into six chapters, the four middle chapters into: morning, afternoon, evening, and night. Each section manages to do something very complex. 'Morning' on Wellington Street discusses Charles Dickens and his work editing *Household Words*. 'Afternoon' covers Reynolds and his works like *The Mysteries of London*, but also Reynolds' mentions in the press related to Chartism and working class movements. 'Evening' illuminates Mayhew and his time working on *Punch* magazine, but ties that into the local theatre district and the construct of a writer/editor as showman. Finally, the chapter 'Night' reaches out into the British Empire, analysing the print network's structure on Collins Street in Melbourne and comparing and contrasting that with its role model established on Wellington Street in London. As we, the readers, move "in and out of days" across time and space, Shannon ties together all the threads she has revealed to us – threads we need to navigate an intricate labyrinth.

The guidebook metaphor aptly describes this work. Yet it can also be extended to contain the personal experience of being hosted by a physical tour guide with encyclopaedic knowledge leading us around. There is drama in human interaction. Is the guide who is narrating our journey through dens of criminals, drawing rooms of nobility, sites of prostitution, and the workspaces of the working-class poor, the *Resurrection Man* whom we should not trust? Or a benevolent reformer who wants to improve the lot of those around us? The noble hero who wants us to understand and help, and not gawk at the misfortunes of others? The fact that Shannon's book can paint such a vivid picture of the nineteenth century, on human terms as well on a geographical scale, marks it as highly engaging book, and as a work of excellent scholarship.

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Philip A. Stadter, ed. *Plutarch and His Roman Readers*. Oxford: Oxford University Press, 2015. x, 394p. ISBN 9780198718338. UK £80.00 / US \$111.00 (hardback).

*Plutarch and His Roman Readers* is an outstanding interdisciplinary work at the crossroads of classics, political philosophy and literary studies. The book is a reliable and solid collection of essays, a valuable summation of an entire life dedicated to the inquiry into the legacy of the ancient historian by their author. The articles are gathered in this anthology by Eugene H. Falk, under the pseudonym of Philip A. Stadter, and focus on the *Parallel Lives*, a series of 22 book-length pairs, each setting side by side the lives of two statesman, one Greek and one Roman – Alexander and Caesar, Aristides and Cato, Lysander and Sulla, to give only a few examples. To his contemporary readers, Plutarch wished to present leaders from these traditions as models for the government action of his own day. His main purpose was to examine the moral issues and decisions involved in politics, in order demonstrate that virtue and greatness are possible when reason directs and guides passion instead of historical circumstances and conditions.

Part I, 'Two Worlds – or One?', examines Plutarch's easy-going social encounter with his friends, elite Romans who held prominent military and administrative positions, as depicted in *Table Talk*. The author partially revises and refines the conclusions of recent studies into patronage during the reigns of the Flavian emperors and their successors, Nerva and Trajan. In the process, he displays a vast knowledge of ancient history and its sources. His critical narrative draws a carefully delineated picture of the social and political context. The subsequent chapters deal with, amongst other subjects, the sanctuary of Apollo in Delphi (where Plutarch was a priest for many years), the dinner parties attended by the philosopher, and the socialite pleasures experienced in the *symposia*.

Part II, 'Writing for Romans,' is devoted to a reflection on how the biographer born in Chaeronea challenged the mind-set of Trajanic Rome. His approach to Roman and Greek history was thoroughly innovative in that he compared two nations and two cultures separated by geography and language but under strong reciprocal influence. Greek literature and culture formed an essential part of Roman life in that day. Both peoples were bound at the time not only by conquest but



also by a common paradigm, based ultimately on Greek philosophy since Rome had been Hellenized. Moreover, these essays explore Plutarch's competence in reading Latin and a wide range of topics related to ideologies and political science.

Part III, 'Statesmen as Models and Warnings,' calls attention to important transversal threads which reverberate across the pairs in sets of lives, such as the nature of kingship, the empty pomp of power, and the tragedy of its ultimate inability to inspire goals and impermanence as a metaphor of rule. The historical drama of *Parallel Lives* warns of the pitfalls intrinsic to statecraft and of the unavoidable, rather than unexpected, fate. Falk wittily endorses the idea that the noblest human act is to govern well. In Plutarch's lifetime there had been, likely, more spectacles in imperial politics than genuine leaders, as it happens in some ways nowadays.

Part IV, 'Post-Classical Reception,' investigates the treatment of Plutarch and his works in Joseph Addison's tragedy *Cato* and Alexander Hamilton's paybook. The former was an early representative of the English Enlightenment who contributed to a new form of citizenship and code of manners by advancing a rational vision of society in a number of works published between 1709 and 1714 in the *Tatler* and the *Spectator*. The latter listed the payments to the soldiers and other expenses while serving as captain of the New York Artillery until May 1777. The author brilliantly elucidates revealing statements on which Addison and Hamilton drew from Plutarch on economy, political arithmetic, education, legal thinking, governmental institutions, slavery abolition, civil religion and sex.

A book such as this one is more than a laudable compilation. It is a major academic achievement. Even though rulers of exceptional quality are rare at all times, we should always search determinedly for those who have in some measure honesty and integrity as well as that impartiality and objectivity which come from the prevalence of intellect over emotion, for the sake of liberty, happiness, and prosperity.

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Ryan Szpiech. *Conversion and Narrative: Reading and Religious Authority in Medieval Polemic*. Philadelphia: University of Pennsylvania Press, 2013. xiv, 314p. ISBN 9780812244717. US \$59.95 (hardback).

Ryan Szpiech wants us to think about "religious conversion" differently. Since the birth of the disciplines of anthropology, psychology, and sociology over a century ago, scholars have been interested in explaining why and how individuals have dramatically upended their lives by "converting" from one religion to another. What psychological processes go into such a movement? When can a conversion said to be *final* – or can it ever be said to be? What of those who convert under duress? Can they even be said to have converted? These, it should be said, are not Szpiech's questions. Following the insights of the medievalist Karl Morrison, he argues that conversion is not a general human phenomenon or a label well-suited to describing change in any time and place, but is instead "a placeholder for other protean concepts and paradigms that explain and qualify change of religion in different ways" (16).

Szpiech's questions in this book are rather different, and they focus intently on the literary representation of conversion. He wishes to understand "what place such first-person [conversion] stories had in the discourse of religious apology and polemic" (3). He has uncovered a connection between medieval Christian apologetic/polemical literature, on the one hand, and narratives of conversion to Christianity, on the other, and his aim is to explain this link. In his view, the connection between conversion and apology for Christians is "most evident in their shared arguments concerning individual and collective identity, arguments that, in turn, share a fundamentally *narrative* structure" (4).

In the first chapter, Szpiech sets for himself the ambitious task of showing both that the fourth-century North African theologian Saint Augustine (particularly through his reading of the Apostle Paul) established a paradigm of conversion that would endure through the medieval period and that this paradigm came to be radically transformed in the twelfth and thirteenth centuries, as a result of the turn towards scholasticism. The second chapter picks up this topic, with Szpiech's claim that the paradigm of conversion was changing due to the rediscovery of Aristotle's philosophy.

He begins with a discussion of the transition from "authority (*auctoritas*)" as the primary basis of religious argumentation – that is, appeals to the claims of venerable past figures – to authority paired with "reason (*ratio*)". As a result, the very notion of *auctoritas* was up for re-definition and expansion, and Szpiech argues that the convert, as a kind of rhetorical figure, was able to be construed as a new kind of authority because of his "association with the otherness of the unconverted infidel and his status as one faithful to the goals of Christian discourse" (90). The third chapter serves as a sort of interlude, in which Szpiech presents the way in which conversion functioned in medieval Jewish sources. The infrequency of conversion narratives in these sources helps him to buttress his argument that conversion is a "particularly *Christian* theological category" (92).

He resumes his argument about Christian representation of conversion in the fourth chapter by transitioning to the thirteenth century, in which emerges a new emphasis on "foreign language as a marker of authenticity" (120). In the writings of Dominican polemicists, particularly Ramon Martí, the Talmud and the Quran became authorities in their own rights, even as they were "flawed" to a certain degree, which could be used against the religious communities that produced them (124). This effected a "displacement," in which the convert's authority was transferred to the one possessing linguistic expertise (141). In the fifth chapter, Szpiech shows how the emphasis on the personal experience of the convert and on expertise in languages converges in a single late medieval figure: Abner of Burgos, who took the name Alfonso of Valladolid upon his conversion from Judaism to Christianity. Abner/Alfonso writes in Hebrew and in a manner that is highly sympathetic to the Jewish religion from which he converted; for Szpiech, the distinction between "selfhood and otherness" which lay at the heart of the discourse of conversion began to be blurred (173). But these two were never fully conflated, and the supersession of Judaism by Christianity remained the paradigmatic focus of medieval conversion narratives.

The final chapter represents yet another departure, this time to consider conversion in Islamic sources. Szpiech demonstrates that accounts of conversion to Islam, like their Christian (but not Jewish) counterparts, dramatize "a general plot of soteriological

history” (213). They are fundamentally narrative, but the theology that they represent is understandably different from Christian conversion narratives: “Islam is not characterized as an ironic inversion of what went before ... but as the cancelling of all previous faiths” (213).

This is a stimulating book that due to its breadth of source material will appeal to a wide range of readers. Moreover, Szpiech’s theorization of conversion as a literary phenomenon will undoubtedly help enrich the longstanding scholarly conversation about the nature of religious identities.

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Christopher N. Warren. *Literature and the Law of Nations, 1580-1680*. Oxford: Oxford University Press, 2015. viii, 286p., ill. ISBN 9780198719342. US \$99.00 (hardback).

As Christopher Warren amply demonstrates in his new book, “early modern poetics remains present in the modern structures of international law” (229). Reading literary works by Sidney, Shakespeare, Milton, and others alongside international law classics by Grotius, Gentili, Hobbes, and Selden allows him to trace Renaissance debates about colonialism, diplomatic immunity, sovereignty, and human rights across generic boundaries.

Early modern theoreticians of the law of nations often drew their materials from ancient histories or epic poetry, as did Renaissance playwrights and poets; both groups participated in the same political, moral, and legal debates. Warren traces issues of political representation and treatment of prisoners through Gentili’s reading of the *Aeneid* in his *De Jure Belli* and Sidney’s figure of the captive princess in the *New Arcadia*, issues played out historically in the execution of Mary Queen of Scots. He reads *The Tempest* against period legal cases involving piracy and maritime law to play comic recognition scenes against the recognition of the rights of migrants and conflict of inheritance laws against conflict of legal venues in the private or comic mode of international law. He examines border and genre crossing in the tragicomic *Winter’s Tale* in the context of the mixed public/private legal issues in the English-Scottish borderlands, arguing that the play “offered ways to think about

...new geopolitical forms” (126) as well as new generic ones. He interrogates Hobbes’ translation of Thucydides as a veiled defense of the colonial Virginia Company in which Hobbes was a stockholder. He reads Grotius’ little-studied play *Sophompaneas* with Milton’s *Samson Agonistes* and *Paradise Lost* as steps toward the recognition of the international legal personality of the individual across sovereign boundaries, a tendency that has culminated in today’s concern with human rights and international humanitarian law. For Milton, as Warren shows, the rights of the people against a tyrant, an invasion to succor an oppressed foreign population, and the legalization of divorce were all remedies necessary within the “secondary law of nature and nations” after the Fall; later developments in international law which have “de-emphasized the nexus of so-called private concerns ... contracts, commerce, family law, criminal law, and torts” (203) have, according to Warren, impoverishing contemporary debates.

Warren’s concluding chapter reveals the impetus behind the complex and nuanced investigations in his book. “Scholarship in international law” is a source for the law itself, a principle enshrined for example in the Statute of the International Court of Justice (229). Ignoring the full range of texts that have participated in international legal debates may have devastating real-world consequences. Warren cites the example of John Yoo, whose introduction to a 1997 edition of Gentili’s *De Legationibus* claimed that in this author’s time non-state actors were not afforded the protection of international law, thus ignoring the complexity of the Renaissance debate across genres. Yoo, it turns out, was one of the advisors who helped justify the torture of Al-Qaeda suspects under George W. Bush. For Warren, repositioning early modern thinking about international law within its larger context - philosophical, literary, and ultimately humanist - might help avoid such chilling oversimplifications.

Warren’s detailed and tightly-reasoned book aims primarily at an expanded intellectual history, an enterprise in which it is hugely successful; its interest in recovering traces of contemporary legal debates within literary and non-literary texts leads it to a reconstruction of early modern sense-making which sometimes borrows methodology from the history of reading. Warren’s sources for excavating buried meanings include annotated copies of early texts and passages

copied into commonplace books. Exploiting the full range of such resources might depend on the participation of book historians among the scholars Warren has invited to join him in the production of “a new literary history of international law” (30).

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Seth Whidden. *Authority in Crisis in French Literature, 1850-1880*. Farnham, UK & Burlington, VT: Ashgate, 2014. viii, 200p. ISBN 9781472444264. £60 (hardback).

French literary history has long had a problem with authority. What is the core of the French canon? Who is the greatest French author? The most influential? The most revered? Unlike many national literatures, French literature provides no clear answers to these questions. Whereas England finds Shakespeare at the centre of its national theatre, France sees Racine, Molière and Corneille. The Italians claim Dante as a national poet, but France has diverse poets of similar stature in its own history (e.g. Ronsard, Labé, Hugo, Baudelaire, Rimbaud, Mallarmé, etc.) Exploring this unease with literary authority, Seth Whidden’s new book provides many convincing arguments about why authority is so fraught in French literary history. Following Roland Barthes, Whidden finds in the late nineteenth century “the first attempt to undermine the prestige and authority that modern society traditionally bestows upon an author” (3). While Barthes considers Mallarmé to be the first writer who was preoccupied with lessening literary authority, Whidden makes the case for a similar weakening of authority in the previous generation. His analysis focuses on the works of Baudelaire, Rimbaud, Verlaine, Verne and the rest of the *Cercle des poètes Zutiques*, among other authors of the Second Empire (1850-1870) and the Commune (1871). For Whidden, the crisis in authorial authority (which he terms “aucturity”) was achieved primarily through poetic innovation, but it also occurred in prose (notably in the narrative techniques of Jules Verne).

The 1870s was a time of great political upheaval, most notably the Commune of 1871, which takes a central place in Whidden’s study. This period encompasses the end of the classical Parnassus and the brief

formation of the Zutistes. For Whidden, the crisis of literary authority is part of broader literary and social movements, the breakdown of the Second Empire and also the beginnings of café culture, which Whidden traces back to the end of the July Monarchy. His central historical question is: “At what point did poets like Rimbaud, Verlaine, and their friends imagine themselves to be a cénacle, out of the ashes of the Commune and the groups that led up to it?” (39). The answer leads backwards from the Cercle Zutique through the Café Riche and the Divan Le Peletier, much earlier than many accounts of the rise of poetic circles in café culture (39–41).

The Zutistes are an interesting choice for a case study. Unlike the members of the more classical – and longer-lived – Parnassian Movement, Rimbaud and the Cercle Zutique attacked both literary and political authority: “Rimbaud continued his attack against paradigms of authority as he proceeded to dismantle the authority of French verse, in a meticulous manner that could only be carried out by the most knowledgeable” (18). Whidden’s readings of texts – from the well-known to the obscure – are historically and formally sophisticated. He moves deftly from observations of how individual works fit into an author’s oeuvre to broader social concerns. The first chapter considers how the culture of collaboration affected literary authority, taking the Café Riche society, the “Vilains Bonhommes,” and other poetic circles associated with Symbolism as its central case study (39). Whidden’s portrait of Baudelaire as a creature of the cafés, influenced by and influencing the style of the Café Riche, is particularly notable and well argued (38). Later chapters explore poetic parody, multiplicity in Rimbaud, and narrative authority in Verne.

Whidden sees the crisis in literary authority as related to the intense political crises of 1870–1, at least initially, but to his great credit he does not posit any simple, one-to-one parallels between political and aesthetic crises. Rather, “the notion of what it means to be an author is fluid and evolving, responding to changes in the equally fluid and evolving cultural, historical, and national context” (2). True, the Zutistes were, for the most part, against both political and literary authority, in keeping with the anarchic atmosphere of the Commune, and this absence of “aucturity,” in Whidden’s telling, leads into the aesthetic experimentation of Mallarmé.

But a corresponding literary iconoclasm is by no means the only response to political anarchy.

In the aftermath of the Commune, literary authority emerged as stronger than ever. Whidden’s conclusion echoes André Gide’s quip that France’s greatest writer is “Hugo, alas.” That is, despite Hugo’s sentimentality and bombastic style, he is the best representative and arbiter of literary authority in France. Hugo’s rhetorical denunciation of political authority through literature ultimately triumphed in France, despite many alternatives. In Whidden’s words: “After the Second Empire and the Paris Commune, aucturity will reserve for itself, and itself alone, the spaces in which these issues can be played out,” for “only an author can propose and destabilize authority with any success” (171).

This book is highly recommended for graduate students and researchers in French literature and culture. It is a fine study of the period with implications for modern literature in general. Specialists of the period will appreciate the fine-grained readings of a wide range of texts. Researchers in other periods will appreciate the deft movement from politics to poetry and back, as well as the discussion of authority as it relates to authorship, which has implications far beyond French poetics.

Melanie Conroy  
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## EXHIBITION REVIEWS

### Miguel de Cervantes: de la vida al mito (1616-2016)

Biblioteca Nacional de España, Madrid  
4 March–22 May 2016

The exhibition has been put together jointly by Biblioteca Nacional de España (BNE) and Acción Cultural Española (AC/E) within the framework of a programme of activities held throughout the year to commemorate the fourth centenary of Cervantes’s death. The focus on the prominent author encompasses a three-fold perspective. The man, the personage, and the myth are presented with the purpose of providing the spectator with a global vision of the impact of his legacy in the western world, where his imperishable memory remains associated to the culture of Spain.

The concept spreads out an impressive gathering of documents, books, sculptures, photographs, oil paintings, and other artifacts related to the genius. Many pieces come from the holdings of the national library, the main document centre on Hispanic written, graphic and audio-visual heritage. The collection includes other objects granted by most important international archives and institutions – Archivo General de Simancas, Archivo Histórico Nacional, Archivo General de Indias, Real Academia Española, Museo del Prado, Bibliothèque Nationale de France (BNF), and British Museum, amongst others.

Entering the exhibit room the audience is welcomed by Miguel de Cervantes Saavedra himself, who introduces the structural axes of the experimental experience. The prelude space opens by placing the figure, of noble origin but impoverished – he was an *hidalgo* –, his military and political career at the very heart of the *Monarquía Hispánica* and his literature in the context of the Golden Age. The visitor gets spontaneously a sense of who the man of letters was when discerning between real and false autographs, researching into administrative files or studying the first works, his novelistic and theatrical production, or the last imprints. The successive sections make the viewer privy to the soldier and the captive, the collector of ballads and the traveler, while paying attention to substantial matters – the genres which he cultivated, his relation with contemporaries, or the rapprochement to religious orders. As it is widely known, Cervantes did not get in life the recognition which he deserved as the best writer of all time in the Spanish language. Unfortunately, he passed by alone and was buried anonymously. Further, the carefully delineated itinerary gives insight to the Battle of Lepanto, the captivity in Argel, and the different stages on which the events of his existence took place, such as Valladolid or Madrid. The centerpieces are allegedly the certificate of baptism lent by the City Council of Alcalá de Henares and a *libro de difuntos* [book of the deceased] loaned by the Convent of Barefoot Trinitarians. Of course, a privileged interest is addressed to the *Quijote* – how could it be otherwise.

The wonderful and suggestive materials show, to end the route, the symbolic construction of a complex and multifaceted personality. We can witness to a rich variety of portraits representing the author – judged veritable from the description he made of himself in the *Novelas Ejemplares* in 1613.



Engravings in the English editions of the magnum opus of 1738 recall that England was a pioneer to acknowledge his mastery, publishing a biography written by Gregorio Mayans y Siscar, a major representative of the first Enlightenment in Spain together with Benito Jerónimo Feijoo. Later, the Hispano-Moroccan War (1859–1960) and the Crisis of 1898 would contribute crucially to turn Cervantes and his creation, *Don Quijote*, into lasting and enduring representations of Spain. Last but not least, we are still invited to investigate the material presence of this giant of the art of writing in Madrid, embodied in the statue erected in front of the Congress of Deputies in 1835 and the monument raised in Plaza de España in 1929.

While the beauty and merit of this exhibit lies probably in the pertinent selection and exquisite execution, what makes it particularly valuable is the delicate and refined curating, blossoming in a flowing journey on the life and works of Cervantes. Notwithstanding, a more risky and innovative approach going beyond the conventional manners of central agencies would have surely been highly appreciated not only by scholars but also by the general public.

Ramón Bárcena  
Universidad de Cantabria



## Scholar, Courtier, Magician: The Lost Library of John Dee

The Royal College of Physicians,  
London

18 January–29 July 2016

At the Royal College of Physicians, the oldest medical college in England, founded in 1518 by a Royal Charter from King Henry VIII and now located across from the southern boundary of Regent's Park at 11 St. Andrews Place, London, there is a brilliant exhibition on the public and private life of John Dee examined through his books, works, and artifacts. In the College's modern multi-tiered exhibition halls the life of John Dee (1527–1609) as student, scholar, courtier, mathematician, astrologer, magician, and interpreter of the language of the angels is surveyed. Dee graduated from St. John's College in 1546 and became a founding member of Trinity College, Cambridge, in the same year, entered the Royal Court of Edward VI in 1551, and was arrested for a

time in 1555 for casting horoscopes about Queen Mary I. In 1564 he published his *Monas Hieroglyphica*, an investigation of the mystical world, a subject he would continue to pursue for the rest of his life. In 1566 he settled at Mortlake, which today is in Richmond on Thames, where he amassed one of the largest libraries of sixteenth century England: more than three thousand books and one thousand manuscripts. He even had suggested to Queen Mary that his collection become a national library. Upon leaving on a European trip of occult discovery in 1583, however, Dee's brother-in-law reportedly sold almost all of the books. Some 117 have survived and, with some 43 books that might have been part of his collection, are now in the library of the Royal College of Physicians, after passing through several hands.

In a case on the first level one sees his copy of Quintilian (Gryphius 1539–40) opened to a page showing his extensive annotations, cross references, and his hand-drawn manicules pointing to several passages. On the page of Cicero's *De natura deorum* (in Estienne's *Opera* of 1539–40) Dee had made an exquisite small drawing of an Elizabethan galley departing from shore which he placed directly opposite the lines Cicero quotes from Accius on a shepherd's first sight of a ship:

tanta moles labitur  
fremibunda ex alto ingenti sonitu et spiritu;  
prae se undas volvit, vertices vi suscitatur,  
ruit prolapsa, pelagus respergit refat. (II. xxiv.89)

[so huge a bulk / glides from the deep with roar of whistling wind: / waves roll before, and eddies surge and swirl; / hurtling headlong it snorts and sprays the foam.] Little could Dee have realized how fortuitously emblematic of the course of his future life those lines would be.

In 1570 Dee wrote a 50-page preface, covering the history of geometry and more, to Henry Billingsley's first English translation of Euclid's *Elements*, which in itself is a remarkable work with its template sheets to be cut out for assembling three dimensional figures. Among his alchemical and astrological books on display are his annotated copy (Dee was an extensive annotator) of the *Introductio in divinam chemiae artem integra* attributed to Petrus Bonus (Basel, 1572), Girolamo Cardano's *Libelli quinque* (Nuremberg, 1547), the *Epitome totius astrologiae* of Joannes Hispalensis (Nuremberg, 1548), and many more. A case at the end of the gallery displayed an alembic bottle, Dee's crystal ball, his black

obsidian mirror used by Aztec priests in the new world for divination, and an inscribed magical disc of gold employed by his scryer Edward Kelley in attempts to communicate with angels.

On the top gallery both evidence of his afterlife and a major reason for his notoriety were exhibited. Meric Casaubon in his London 1659 work *A true and faithful relation of what passed for many years between J Dee and some spirits* accused Dee of Satanism. Thomas Arnold's *Observations on the nature, kinds, causes, and prevention of insanity* (London, 1705) argued that Dee, even though the greatest polymath of his age, was in fact insane. A wood engraving for *The Tempest*, Act IV, scene i, by Duncan C. Callas (London, 1893) displays Dee as Prospero, for whom he was seen by some, as the model for Shakespeare's character. And finally, the album of Damon Albarn's rock opera *Dr. Dee* (released by Parlophone in 2012) brings John Dee almost up to date.

That Dee strayed from scholarship, as we acknowledge it, and science, as it was developing, is in part the cause of the odium and suspicion directed toward him. In his copy of Guillaume Postel's *De originibus* (Basel, 1553) Dee made notes on the Cabala, Hebrew letters, and the *Book of Enoch*. His friend Edward Kelley claimed and demonstrated, at least to Dee's satisfaction, that he could see, converse with, and transcribe the language of the angels through the guidance of the angels Gabriel and Nalvage. Dee recorded Kelley's conversations with angels on their trip to Poland on 23 May 1584. (The manuscript of his conversations, *Mysteriourum libri quinque*, is in the British Library.) Dee thus tried to understand the universe through knowledge of the language of God and his angels. He thought, in Kenneth Knoespel's words, that "numbers and letters are signs representative of universal structure."

All of the exhibits are carefully arranged thematically, well lighted, and for the most part accompanied by succinct informative captions. For a few of the more obscure works, an explanatory sentence might have been helpful to some visitors. For example, Dee's note "Hic nihil de quo Troiano equo" on his copy of the *Belli Troiani* (Basel, 1573) of Dictys Cretensis perhaps could have had a fuller explanation.

If the attractively printed 15-page handlist of materials on display in the exhibition together with other items belonging to Dee

was produced by the curator Katie Birkwood and the library's rare book librarian Sarah Backhouse, they both are to be further congratulated. This free exhibition opened Jan. 18, 2016, and runs through July 29, 2016.

August A. Imholtz, Jr.  
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## E-RESOURCE REVIEWS

James Fenimore Cooper: *Shadow & Substance*. The American Antiquarian Society. <<http://www.americanantiquarian.org/JFCooper/>>

The American Antiquarian Society launched a new digital exhibition, *James Fenimore Cooper: Shadow & Substance*. The online exhibition revolves around the writings, records, and illustrations of JF Cooper's work along with records from the Cooper Edition project editor James Franklin Beard. The tightly defined virtual exhibition focuses on three aspects of the massive Cooper Edition project: reading and exploring the manuscript materials including contracts, business records, and correspondences; examining illustrations of Cooper's work; and identifying and describing the edited works. Exhibition curator Ashley Cataldo also includes a list of helpful primary and secondary sources.

Historians of the early nineteenth-century American Literature know Cooper as an astute business person; he held tightly to his copyright and intellectual property, and scrutinized returns from his writings and investments. He left behind correspondence, business records and contracts, and manuscript corrections of galley proofs.

The exhibit is the perfect supplement to courses taught in history and American literature, and most especially, the history of the book and publishing. The first section 'Manuscript to Print' includes examples from James Franklin Beard's collection of business records and manuscripts. The business records provide excellent examples of Cooper's efforts to protect his intellectual property from unscrupulous publishers and unauthorized printers. He purchased the electroplates and the paper, self-published, and often controlled the number of copies of each edition distributed for sale. Mindful of the lack of international copyright law, Cooper arranged publication and copyright

deposit in both Britain and the United States, often simultaneously. He negotiated royalties and controlled residual copies of his works. The 'Manuscript to Print' section includes edited or rather proofread pages or manuscript pages of many of Cooper's publications, including *The Red Rover*, *Jack Tier*, *The Sea Lions*, and *The Prairie*. Students of printing and publishing history can explore these primary sources to learn more about negotiations and collaborations between authors and publishers in the early nineteenth century.

'Illustrating Cooper' contains examples of Tony and Alfred Johannot illustrations from 1834. These earlier engravings were produced in France for European editions of Cooper's works. F.O.C. Darley drew and engraved the second set of illustrations for publications printed between 1850 and 1860. There are also some engravings by Alfred Jones of Darley's illustrations. These engravings help readers and historians understand the appeal of illustrated texts. The exhibition includes comparisons of the two sets of illustrations and selections from Darley's business records. This section of the exhibition provides a glimpse into pre-1860 illustration production techniques, including engraving and lithography.

The third section of *James Fenimore Cooper: Shadow & Substance* focuses on the edited editions of the author's work. Using a cleverly designed page, viewers can hover over spines of early editions and modern edited versions of Cooper's work. A description of the contents or theme of each title is displayed when clicking on the older edition spines. A briefer description of the edition accompanies the modern editions published by the State University of New York Press. Best of all, each title is linked to the American Antiquarian Society's catalog records, descriptions, and call numbers. The introductory paragraph for the 'Editing Cooper' section includes a link to reflections by the editorial team members Hugh Egan, James P. Elliott, Wayne Franklin, Keat Murray, Anna Scannavini, Lance Schachterle, Matthew W. Sivils, and Jeffrey Walker about the editing process and importance of the project.

If you want to know about Cooper's writings and reception, this is not the website for you. Check out the Cooper Society at <http://external.oneonta.edu/cooper/>. *James Fenimore Cooper: Shadow & Substance* is aimed at those who want to understand Cooper's

business acumen, to learn about early nineteenth-century publishing, illustration, and printing business contracts, and a little about how authors edited their manuscripts. The site's resources could be used to teach editing and transcription of manuscripts. Art historians might be interested in the two examples of illustration. SHARP members will find this exhibition encompasses Cooper's authorship, his reading public, and his publications. The site will be useful for teaching printing history, history of the book, early American literature, as well as the business of writing, illustrating, publishing, and intellectual property protection.

Miriam Kahn  
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*The Trans-Atlantic Slave Trade Database*. Emory University: 2013. <<http://www.slavevoyages.org/>>

Sponsored by Emory University, the National Endowment for the Humanities (NEH), and the Hutchins Center for African and African American Research at Harvard, *The Trans-Atlantic Slave Trade Database* offers an intuitive interface for researchers seeking both quantitative and qualitative information about the slave trade in Spain, Uruguay, Portugal, Brazil, Great Britain, the Netherlands, the United States, Denmark, and the Baltic. The content covers the very beginnings of the Atlantic slave trade in the sixteenth century through the nineteenth century. Providing a significant amount of easy to access and to interpret data, the database is of considerable use to anyone teaching or researching in the fields of history, literature, social sciences, geocriticism, and other academic discipline related to the Atlantic slave trade.

The resource is divided into three main sections that appear on the home page of the site: the 'Search the Voyages Database,' the 'Examine Estimates of the Slave Trade,' and the 'Explore the African Names Database.' Each of these sections provides searchable fields and allows queries of the entire span of the Atlantic slave trade. The useful documentation includes instructions about how to use the databases and information about how the databases were created. The 'Voyages' section, for instance, includes details about how the site builds on data and archival research that began in the 1960s, and it also provides a lengthy list of documentary

sources organized by country of origin and lists both scholarly, academic sources in addition to archival materials from the seventeenth, eighteenth, and nineteenth centuries. The most impressive part of the site is that a user can select a relatively small set of variables (date range, country, and even variables such as captain and crew names), to generate both a still map that traces the oceanic path of slave ships in addition to an animated map that illustrates the oceanic movement of the ships.

The 'Examine Estimates of the Salve Trade' portion of the site provides quantitative information about the number of slaves transported per nation and by year. It allows searching by nation and by embarkation and/or disembarkation, with a choice date ranges, individual years, and regions. After selecting search criteria, the site will generate and allow the user to download a table in MS Excel format. This section also includes brief essays that provide an overview of the Atlantic slave trade and cover the slavery process from the initial capture and enslavement, to racial and ethnic fallout, and finally to the abolition movement. The 'Explore African Names' link leads to the African Origins website <<http://www.african-origins.org/>>, also sponsored by Emory, the NEH, and the W. E. B. Dubois Institute at Harvard, and provides three fields to begin a search: a name field, a list of countries to select, and gender.

The top frame of the home page provides links to lesson plans and other educational resources, and images of nineteenth-century archival materials, such as maps, ship registers, and paintings. This section has scanned versions of original handwritten registers listing African slaves by year and vessel, and a variety of scans of maps spanning the trans-Atlantic slave trade in several languages. The site also includes a section with introductory maps and a timeline/chronology, and the entire site is available in both English and Portuguese. This resource is aesthetically pleasing as well, carefully designed to facilitate use and to welcome a user to spend time with its various resources. The site's navigation is also very effective, as the pages are not cluttered and the designers have made moving from section to section very easy without getting lost. The main title graphic in the top left of the page might have been made a bit more prominent, as

it blends into the main homepage's body graphics a bit much, and the bottom frame containing sponsors and affiliations appears a bit cluttered and could possibly use a bit of attention. But for the kind of information the site provides, the site is overall extremely user-friendly compared to other similarly technical searchable databases, and anyone looking for information about the Atlantic slave trade would find it very inviting and easy to use with very little learning curve.

Dan Mills

University of Georgia



UCSB *English Broadside Ballad Archive*.  
University of California at Santa Barbara.  
<<http://ebba.english.ucsb.edu/>>

There are few forms better suited than the ballad to the multifarious possibilities of the digital archive. The ballad brings together high and low cultures; its subject matter encompasses the sensational and the sentimental, the national and the historical, the folkloric and the supernatural; it weds visual images to text and text to oral performance; it is both an authentic folkway and a Grub Street phenomenon. The broadside ballad is hard to anthologize in print, because it is extraordinarily difficult to choose representative examples and not very useful to edit them: the ballad's value for scholars lies precisely in its multifarious forms, repetitions, hasty composition, and doggerel verse.

We therefore have little or no need to establish definitive single 'editions' of each ballads, but on the other hand a comprehensive open-access archive like the University of California at Santa Barbara (UCSB)'s *English Broadside Ballad Archive* (EBBA) is exactly what is called for. The long list of partner institutions, and the even longer lists of collaborators, Text Encoding Initiative (TEI) editors, cataloguers, transcribers, specialist scholars, technicians, singers, and instrumentalists, suggest that this archive is well on its way to becoming the definitive source for the history of the ballad, and an enormous boon for researchers and teachers working in the history of Early Modern popular print culture. The archive's copious supplementary matter is wonderfully clear and informative about the decisions involved and practices

adopted with regard to the presentation, form, and scope of the project.

The user can search by printer, author, or collection, and also by the standard tune as given on the ballad itself (thus there are two ballads in the archive to the tune of "Buggering Oats prepare thy Neck"). Multiple exemplars of some ballads, such as "The Cripple of Cornwall," often with different cuts and other variations, will allow for comparative studies. Album facsimiles are included where possible as well as ballad facsimiles, along with facsimile transcriptions and text transcriptions. The album facsimiles serve usefully to indicate particular copies' provenance and demonstrate how they have historically been preserved and displayed. Each individual ballad copy in the archive has been given a unique EBBA ID.

The old-fashioned-looking black and white pictures from digitized microfilm that represent the Pepys ballads are perhaps a bit disappointing in comparison with the wonderfully crisp more recent images of some of those from the Houghton Library, which can show the minutest details of uneven inking, wormholes from original woodblocks, faint water stains, and wrinkles and tears at the edges of the paper. In many of the newer digital images, individual fibres in the paper can even be discerned. On the other hand, the Pepys citation records are often more detailed in terms of metadata such as the size of the album page. Not all the citation records give the size of the surviving artifact or at least of the text block, so that it's sometimes hard to tell the actual scale of the original artefact from these images alone.

Keyword tags can sometimes be a little perplexing, as when a theme like 'folklore' is used rather broadly, stretching from Robin Hood to the judging of "The Wanton Wife of Bath" at the gates of heaven. However, these keywords do offer wonderful latitude for browsing, as in the clever topics from contemporary popular culture suggested and linked on the front page ("Deadliest Catch?: Amazing Creatures of the Deep"). Similarly, being able to search the Pepys collection (and, if you wish, other collections) by Pepys's own categories offers another interesting potential strategy, one that responds usefully to the historical organization of the material archive itself. Woodcuts can likewise be searched for by keyword. One hopes that eventually the re-use of woodcuts in different ballads will also be able to be traced. This might be done by traditional legwork, although image



recognition software may soon be able to do this work as well.

Finally, the inclusion of song recordings is a logical extension of the subject matter, and as one not trained in musicology, I often learned a lot about how I had misjudged the relationship between ballad text and tune. The ambition to “provide sound recordings of every ballad for which there is a known tune” is impressive. James Revell Carr’s notes on the practices adopted for the recording of songs for the archive illuminate the complexities involved in the reconstruction of historical performance.

So far the collection’s greatest ambition is to include every extant ballad from the seventeenth century (the figure currently stands around 65%). Through a series of grants from the National Endowment for the Humanities and other institutions, the *EBBA* has gradually built its corpus through the useful strategy of archiving and cataloguing whole collections in succession: first the Pepys Collection, then the Roxburghe, the Euing, and so on. This incremental strategy holds out the possibility of further expansion along the same lines, and so Victorianists can perhaps hope that the *EBBA* might someday turn its attention to collections like the nineteenth-century ballads printed by “Jemmy” Catnach and others, now at the St. Bride Library. As it stands, however, the *EBBA* is already exemplary, and we can only wish it long life and continued expansion.

Yuri Cowan

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*Women and the World of Dime Novels.*

The American Antiquarian Society.  
<<http://americanantiquarian.org/dimenovelwomen/>>

*Women and the World of Dime Novels* is an online exhibition curated by Brenna Bychowski, a cataloger at the American Antiquarian Society. The exhibition serves as an introduction to some of the female characters from the Society’s collection of approximately 1,000 dime novels. The collection includes imprints from Beadle and Adams, George Munro, Elliot, Thomes & Talbot, Hilton & Co., Richmond and Company, and R. M. DeWitt. Many of the titles in the collection are scarce or unique.

Ms. Bychowski explicitly writes that the

online exhibition is an introduction rather than a comprehensive guide and as such it functions beautifully. She has grouped the characters selected for the exhibition into the ‘Tropes’ of the Brokenhearted Wife, the Independent Woman, the Indians’ Captive, the Ruined Woman, and the Sundered Lover. She provides examples from the featured novels, including plot summaries, excerpts, and explanations. She includes some of the characters in more than one trope as dime novel characters may encounter several perilous plot twists before the close of the novel.

The website is well designed, with a navigation bar across the top that will take the reader to the 11 novels Bychowski has sampled, the women, and the tropes. Also included is a helpful ‘About’ section, which contains titles of scholarly works for further information about dime fiction and the American Antiquarian Society’s collection of them. The fonts are clean and easily readable, and the title font is evocative of the frontier theme of many of the novels. The graphics show illustrations from the covers and inside the novels; they are high quality scans. Each novel’s page includes a cover scan, tags, a brief description, and is cross-referenced with hyperlinks to the tropes and female characters referenced in the description, as well as the applicable subject headings. Her cataloging training has stood her in good stead, as the exhibition is easily browsable and the hyperlinks seamlessly take the reader to the various parts of the site.

Even a casual reading informs one of the strict roles women were assigned in nineteenth-century American fiction. The exhibition begs for more research and examination of the novels selected and the rest of the collection to uncover more, which is what it is intended to do. The only thing that a researcher could wish for is digitization of some of the novels. It is possible to search the dime novel collection and links to it are provided, but if the online exhibition whets a viewer’s appetite, she will have to make the trip to Worcester.

Robin Henry

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*Yale Indian Papers Project.* Yale University: 2016. <<http://yipp.yale.edu/>>

The *Yale Indian Papers Project*, based at Yale’s Divinity School in New Haven, CT, is an online collection of letters, legal documents, photos, and maps that preserve tribal history from in the New England area. These digitized primary sources came from local museums and libraries, as well as tribal holdings. The site offers a concise understanding of the holdings and detailed explanations of how to review the material in The Project History and Editorial Methodology pages so that users get the full value of this collection. Headed by Paul Grant-Costa, Director and Executive Editor, and Tobias Glaza, Assistant Executive Editor, this collection reflects the dedication needed to bring New England tribal documents together in one easily accessed site.

Much like history, the site is a work in progress; however, there are complete entries to review. Grant-Costa suggests a search on “Occom Death Mohegan” (under ‘Collections’) which has full data and annotations on documents such as an account of the death of a Christian Mohegan Indian and notes on mourning customs of the Narragansett. An open search of “Long Island” on the home page turns up 31 documents complete with bios and locations. There is even a ‘Sort by relevance’ option that offers the parameters of dates, title, and creator. Searches from the main ‘How to Search the Collection’ page can be narrowed by dates, people, topics, places, and tribes. The goal of the site is to make the material as accessible as possible, says Grant-Costa. Also included on the ‘Collection’ page is a link to *The New England Indian Papers Series* that contains sources from libraries, archives, and historical societies. The ‘Editorial Methodology’ background proves quite useful when reviewing the translations of the documents.

A more geographic search is under ‘Toolkit.’ This page contains (m)Apps, an interactive map that shows the location of various documents in the East Coast to mid-West.

Small red buttons identify documents, and in some cases, there are a few documents from that area. (Please note: (m)Apps opens to Michigan, with a document in Wisconsin as the farthest West placement at this time, but the map can be dragged easily to the East to reveal many red dots.) In each box

is a list of identifiers (year, month, day, tribe, town) as well as the local record listed. At this time, there are 250 documents available in (m)Apps, with more added throughout the year. The map brings visual relevance to the location of these documents and people, providing the viewer with a closer connection to the documents' contents.

The site credits the partners who gave permissions for the manuscripts to be published and helped with the identification process under the 'Collaboration' link. These partners include the Tribal/First Nation Partners The Mohegan Elders Council, Eastern Pequot Tribal Council, Hassanamisco Band of the Nipmuc, Schaghticoke Women's Group, and scholars from Shinnecock, Mashpee and Aquinnah Wampanoag tribes, as well as Yale and Harvard department support, among others. Grant-Costa credits the involvement of the tribes with getting this project started, noting that that the use of "Indian" in the site's title is native generated. "We've been working with many of these tribal communities for 30 years," he says, "and many of the elders prefer 'Indian,' that was their request for the title of the site."

The *Yale Indian Papers Project* is a worthy tribute to the ongoing process of preserving primary documents. The site will supply historians and those with Native American connections and interests the chance to immerse themselves in a valued and little discovered history.

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