

EXHIBITION REVIEWS

Alice: 150 Years of Wonderland

The Morgan Library & Museum, New York
26 June – 11 October 2015

In *Alice: 150 Years of Wonderland* viewers take a look at not only Lewis Carroll's famous book but also at the lives of those involved in the inspiration, creation, and production of the classic story. With a "backstage pass" to the birth and development of the story we are also witness to the changes the book undertook since its conception and through its various stages of publications. The exhibition, organized by Carolyn Vega, Assistant Curator of Literary and Historical Manuscripts, is presented as an artifactual timeline that begins with the childhoods of Charles L. Dodgson (Lewis Carroll) and Alice Liddell and ends with some of the earliest media representations of *Alice's Adventures in Wonderland*.

Entering the prelude room spectators receive a sense of who Lewis Carroll was – his work as a mathematician, and his interest in science, logic, puzzles, and time-keeping. Encased in a glass display are two pocket watches that belonged to him along with some of his works of logic, while in a corner of the room stands a Smith & Beck microscope that belonged to Carroll *circa* 1859.

The main exhibit opens by describing the story's birth on that Golden Afternoon in 1862. Under the title "Who Are You?" visitors are treated to a glimpse of who Carroll was before writing his life-changing book. From Carroll's childhood the exhibit shows his love of toy theater and writing poetry for the entertainment of his siblings. The journey continues with Carroll as an accomplished photographer with samples of his work that include "Alice Liddell in profile, 1858." Carroll's pictures of Liddell introduce the girl who inspired the famous tale, and audiences

get to know her through some of her personal belongings: Alice's white leather purse, her gold and paste ruby ring, books of common prayer, Alice's writing case, and a letter to her father dated 1863. It moves "Down the Rabbit Hole" beginning with Carroll's diary entry for 4 July 1862. Like many of the carefully selected artifacts in the exhibition, this text provides insight to Carroll's mind as he muses over different titles for the story: "Alice's Hour in Elfland"? or "Alice's Adventures in Wonderland"? This debate continues in a letter to Tom Taylor when Carroll considers printing and publishing the story, and he asks for advice on what name to select. It is this level of insight this exhibit provides that allows admirers of Carroll's work to understand the meticulous process, both on Carroll's part as well as Tenniel's, of creating such a masterpiece. This section makes us privy to rare artifacts such as printing plates created after John Tenniel's illustrations and used in the printing of *Wonderland* and the mix of old texts with new media with an interactive touchscreen display of the facsimile of *Alice's Adventures Underground*.

The centerpieces of the exhibit are The Unique Manuscript and the Scarce First Printing. Carroll's manuscript of *Underground*, given to Liddell as a gift has traveled to the U.S. for the first time in thirty years and every visitor wants to admire this rare jewel. Next to it lays the first edition of *Wonderland*, published and then recalled as Tenniel was unhappy with the printed quality of his illustrations. Of this version there are only 22 or 23 surviving prints. As they rest next to each other opened to the same illustration viewers are able to compare how each man chose to create Alice in drawing. Two illustrations of "Curiouser and Curiouser" by Tenniel provide the same effect: the preparatory drawing shows a scared Alice while the final product presents an expression of wonderment. Being a perfectionist and protective of his work, Tenniel makes annotations to the Nursery Alice where the illustrations are colored for the first time. He notes improvements to be made before

publication: "Too blue," signaling the caterpillar, "Too heavy," speaking of the overall coloring.

The exhibition ends with artifacts from *Looking-Glass* and the afterlife of the Alice stories. "Looking Glass" displays postcards to Mary Mileham written and signed in reverse by Carroll. He applied the same idea to the poem "Jabberwocky" which he wanted to print in reverse in its entirety but for production reasons only the first stanza was done as such. "Thus Grew the Tale of Wonderland" presents Carroll as an entrepreneur, with a display of merchandise produced because of *Wonderland's* success. "The Wonderland Postage-stamp Case," a "Wonderland Biscuit Tin," and the development and publication of *Alice's Adventures Underground: A Facsimile* are examples of how Carroll capitalized on the success of his books. The exhibit closes with other people's Alice, showcasing the first movie adaptation – Cecil Hepworth's and Percy Stow's 1903 silent film *Alice in Wonderland*.

While the beauty of this exhibit lies in the vast collection of artifacts that tell the stories of those involved in the creation of *Alice's Adventures in Wonderland* and the stories about the creation of the book itself, what makes the experience so Wonder-full is the careful curating that offered a flowing timeline of the before, during, and after Alice's *Adventures in Wonderland*. *Alice: 150 Years of Wonderland* offers an exquisite selection of artifacts, pictures, conversations, and media that will please scholars and fans of Carroll and Alice alike.

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More information about the exhibit and an online exhibition are available at <<http://www.themorgan.org/exhibitions/alice>>

Emily R. Aguilo-Perez
The Pennsylvania State University



Alice at Columbia

Chang Octagon Gallery, Butler Library
Columbia University, New York City
8 September 2015 - 29 January 2016

All the world knows that the year 2015 celebrates the sesquicentennial anniversary of the publication of Lewis Carroll's *Alice's Adventures in Wonderland*—the children's book that has become a classic of world literature read by adults as well as children, has never gone out of print, and has been translated into 174 languages with many more to come. On the evening of Oct. 6, 2015, in Columbia University's Butler Library, Dayna Nuhn, founder of the Lewis Carroll Society of Canada, Carroll scholar and collector, gave a brilliant lecture on the real Alice's visit to Columbia to receive an honorary doctorate from Columbia University as part of the American celebrations of the centenary of Carroll's birth. Her talk and the accompanying exhibition marked the official start of a week of ALICE 150 events at multiple libraries in New York. She explained how the 80-year-old Alice Hargreaves (nee Lidell), who as a seven-year old girl inspired Carroll's masterpiece, was persuaded to make the journey overseas, and the role of Columbia's president, Nicholas Murray Butler, and J. Enrique Zanetti, a passionate Lewis Carroll collector and the university's professor of chemistry, in planning the event. We saw a short Paramount newsreel film of Alice sitting on the sun deck of the Cunard Line's passenger ship, the *Berengaria* in New York harbor and saying to the assembled newspaper reporters: "I think my adventures overseas will be almost as interesting as my adventures Under Ground." Her words, consciously or not, echoed Lewis Carroll's own words to her in a letter of Nov. 11, 1886, in which, in the context of borrowing back the manuscript of *Alice's Adventures Under Ground* to be printed in facsimile, he wrote: "I have had almost as many Adventures, in getting that unfortunate facsimile, finished Above Ground, as your namesake had Under it!"

In the *Alice at Columbia* exhibition in the Chang Octagon Gallery of the Rare Book and

Manuscript Library on the sixth floor of Butler, Curator Jennifer B. Lee presented a wonderful collection of materials documenting the visit of Alice P. Hargreaves to Columbia, a visit covered by American newspapers coast to coast and around the world. On May 2, 1932, Columbia awarded Alice a Doctor of Letters honoris causa in the Rotunda of Low Library and two days later there was a formal celebration in the old gymnasium. The degree was awarded based on the fact that Alice as a child implored Carroll to write down the tale he had begun on a fateful rowing trip on the *Isis*, as the Thames is called as it passes through Oxford, with the Rev. Charles Lutwidge Dodgson (the Dodo in the book), Alice Liddell and her sisters Lorina and Edith together with Carroll's Oxford friend Robinson Duckworth (the Duck).

Materials from the University Archives and Rare Book collection were displayed in six gallery cases. They included books from Carroll's library; first editions and signed editions of Carroll's own publications; intriguing correspondence between Zanetti and Alice's son Major Caryl Hargreaves and between Nicholas Murray Butler and Alice (Mrs. Reginald Hargreaves); examples of the Invitation to the Degree Ceremony, Monday, May 2, 1932 and the Invitation, Ticket, and Program, Lewis Carroll Centenary Celebration, May 4, 1932; book of newspaper clippings assembled by Sir Leicester Harmsworth on the Lewis Carroll Centenary events; Frederick Locker-Lampson's copy of the rare book *The Garland of Rachel* to which Carroll contributed the poem "What hand may wreath thy natal crown"; and many other things. In her letter of May 19, 1932, as she departed for England, Alice P. Hargreaves wrote to Butler "I cannot begin to express my pleasure and gratitude for the honour bestowed on me, and the kindness, very undeserved I fear, – but please believe 'Alice' does appreciate it."

In putting together the exhibition, Jennifer Lee discovered in the university archives two recordings made on aluminum discs of Alice herself, Nicholas Murray Butler, and Professor Harry Morgan Ayres of the university's English department speaking to the assembly on May 4th. It was thrilling to listen to their voices, a little scratchy now, which probably had not been heard for 83 years.

The exhibition runs through to January 29, 2016.

August A. Imholtz, Jr.
Beltsville, Maryland

William Caxton and the Birth of English Printing

The Morgan Museum and Library, New York City

29 May – 20 September 2015

Through September 2015 the Morgan Library and Museum has a small jewel of an exhibition of fourteen books, both printed and in manuscript, related to Caxton, one indulgence and one engraving. All but the engraving are from the Morgan's magnificent collections. The Morgan has one of the most extensive Caxton collections in the world. J. Pierpont Morgan acquired three Gutenberg bibles for his Library – one on vellum and two on paper – but he considered the English publisher, translator, and printer, William Caxton and his work much more important for the history of printing than the man who printed the first book with movable type. Morgan even put Caxton's portrait in the East Library of Museum.

Why did Morgan think Caxton had pre-eminence? Not only did Caxton print the first book in English, but his choice of the English dialect he used helped stabilize the English language, and his successors followed his lead. If his choice of this dialect was in a little known or precious book, what matter? But it was in his first edition of Geoffrey Chaucer's most popular *Canterbury Tales* (1476-77), read by many and one of the most influential books in the development of the language, still a staple in English literature university curriculums. In fact, a parchment manuscript of the tales is in the exhibition, one of 56 copies surviving, with no illustrations, with dirt and damage to its leaves, evidence of its having been read over and over. Another edition appears in the exhibition (ca. 1483). Caxton had commented that the book should be available to "readers of every estate and degree" and that "many and diverse gentrymen" bought the book. This publication brought continuous commercial success to Caxton until his death in 1492.

Caxton printed these books in Westminster, but he produced his first books on the Continent. His first book, Bartolomeus Anglicus's *De Proprietatibus Rerum*, was printed in Latin in 1472 in Cologne for him by Johann Schilling. Caxton was more a publisher and translator than printer. He printed the first book in English, the translation of the *Recuyell of the Histories of Troyes in Ghent*, (ca. 1473-74). He presented the book to Margaret of York and

a copy of the Huntington Library's engraving of him presenting the book to her graces the wall of the exhibition room. This book printed in what is called "Type 1," a Flemish "bastarda," is one of only five examples of the typeface that survives. It is probably based on the script of the well-known scribe David Aubert, who wrote the parchment manuscript of *Apocalypse of Margaret of York* (Ghent 1475), with illustrations by the artist known as the Master of Mary of Burgundy. The manuscript is present in the exhibition and allows comparison with the typefaces with the printed books on display. The exhibition also includes the only known copy of the *Book of Hours for Salisbury Use* (Bruges, ca. 1475). We imagine that most copies Protestants destroyed of this work during the destruction of church art during the English Reformation. The same fate most likely fell to Caxton's rare 1489 indulgence, something on which printers made great profit. Although hundreds of copies were printed, very few remain and many, if not most, are unique.

When Caxton left the Continent for Westminster, he took his "Type 2," the typeface he used to publish Sir Thomas Mallory's *Le Morte d'Arthur* (31 July 1485). Mallory translated the text taken from the French cycle of the Arthurian tales during his years in Newgate Prison (1460-76). The fact that only two copies survive and that it has no rubrication, but only initials in black, point to its having been read extensively. Caxton also published the first English illustrated work in 1482: Gossain of Metz's *Mirror of the Worlde* (Westminster, 1482). This copy is tattered, and illustrates Caxton's aim of publishing for a wide audience.

For the history of reading, Caxton's ca. 1491 Westminster edition of Heinrich Suesse's *Book of Divers Ghostly Matters* is most interesting: twelve readers, including two women, signed the book between the 15th and 19th centuries, once again giving more solid evidence that Caxton's books were meant to be read and not just collected. We are fortunate that J. P. Morgan took such an enlightened view of the history of printing and reading but also recognized Caxton's importance for the development of the English language.

Larry E. Sullivan
City University of New York

THE PREZ SPEAKS

SHARP's annual conferences often seem like one giant scholarly relay: no sooner have we returned from one than we are already preparing for the next. Of course, this understates the true picture. As I write, SHARP 2015's organisers are tying up the final threads from their conference, while of course the preparations for SHARP 2016 in Paris have been underway for several years. The conference website has now been launched — <<http://www.sharpparis2016.com/>>.

Looking further ahead, the SHARP 2017 conference will take place at the University of Victoria, British Columbia, Canada between 16-19 June, while SHARP 2018 will be in Sydney, Australia, most likely in the week of 26-29 June. And we're already in discussions about 2019 on the east coast of the USA, and 2020 back in Europe.

SHARP is also delighted to have supported the 25th International Book Science Conference, which met in Vilnius, Lithuania, in September. <<http://www.ibsc.kf.vu.lt/>>.

I suspect that SHARP's constitution is not an oft-consulted document as far as most members are concerned but it is the document that ultimately governs all of our activities as an organisation. It was designed from the outset to be flexible, and it has been revised several times as the organisation has grown and developed. The Executive Council are currently compiling a further set of revisions to be submitted to the membership for approval next year. (Constitutional revisions are always best scheduled in even years because otherwise they can clash with elections which can cause potential complications...) Some of the proposed revisions are intended to help improve our administration (eg. the creation of a Conferences officer, the inclusion of a clause relating to the organisation's archives, clarification over whether Board members should step-down upon election to the Executive Council) but others stem from the SHARP Futures document that was drafted just prior to my election as President — <<https://docs.google.com/document/d/1Xuz-klU1M1t78vezrxy-IqMG4YSJuVIBXYXxeAH-p17E/edit>>. These include new clauses regarding our finances and investment practices, provisions to reflect our growing international character, and so on. I will detail these in full in my next column.

Constitutional revision is, of course, governed by the constitution itself, and to make sure that the process is handled transparently, fairly, and efficiently, I have asked past president Leslie Howsam, currently chair of the Nominations Committee, to chair a Constitutional Revision Committee. The procedure will be as follows: the revisions as recommended by the Executive Council will be submitted to the Board for comment and approval in the next month or so. These will then be submitted to the Committee, along with any proposals from the membership (see below for further details). The Committee will then draft a revised text, in consultation with the Board, which will be then submitted to the membership for formal approval in March or April. Provided that two thirds of members voting approve the changes, the revised text will be formally approved at the AGM in Paris.

The constitution allows for revisions to be formally proposed by any member provided that she or he has the support of fifty or more members; if you wish to prepare such a proposal, please contact Leslie Howsam directly before the end of the year. You may also wish to send her suggestions or comments about the constitution.

In the meantime, there will be a few significant administrative changes. Over the past few years, SHARP has just got much busier and we are finding it increasingly difficult to handle everything during the Executive Council and Board meetings that are held during every annual conference. Moreover, the proximity of those two meetings—usually only 24 hours apart—means that the Executive Council's discussions and decisions cannot be properly considered by the Board. To mitigate this we are planning on holding at least one "virtual" Executive Council and Board meeting between annual conferences. This will allow for more deliberation time during and in-between meetings, and should hopefully mean the physical meetings at the annual conferences will be rather less frenetic...

We're also experimenting with hiring a graduate assistant to support the President and the Executive Council. This should ease the administrative burdens for the officers, and allow us to tackle some more complex projects than we've hitherto managed—including, for example, the establishment of a SHARP endowment, which is a goal for the coming year.

As befits an organisation interested in

the history of texts, SHARP now has an archive courtesy of the UMass Amherst Libraries. You can find out more about the collection at <http://scua.library.umass.edu/umarmot/?s=SHARP> and a finding aid is available at <http://scua.library.umass.edu/ead/mums868.html>. Any queries should be directed to Jim Kelly, our archivist (jrkelly@library.umass.edu) for further information. If you have material that you feel might be of relevance to the Society's archives (e.g. relating to a SHARP conference you helped organise) please do consider passing them on to us. Jim is also preparing an oral history of the Society, and has already begun interviewing past officers and other members.

Finally, there are a number of changes afoot at SHARP News. First of all, this is the first issue to be brought to you by Padmini Ray Murray, our new editor, having taken over from Sydney Shep. SHARP has long prided itself on the quality of its newsletter, and Sydney's twelve years as editor was particularly notable for a major expansion in the scope, range, and number of reviews. She also oversaw its move from print to electronic, a transition that Padmini will be continuing to develop in the months ahead. We owe an enormous debt of thanks to Sydney for all her editorial work on behalf of SHARP.

I'd also like to acknowledge two reviews editors who will be shortly stepping down from their roles: Lisa Pon who became our first exhibitions reviews editor back in 2004, and has served in that capacity ever since; and Joanna Howe, our European books review editor, who despite only being in post since 2014 has set a new SHARP record for the number of reviews assigned and received... We are very grateful to them both.

Ian Gadd
president@sharpweb.org



BOOK REVIEWS

Jaume Aurell. *Authoring the Past: History, Autobiography, and Politics in Medieval Catalonia*. Chicago and London: University of Chicago Press, 2012. xii, 316p., ill. ISBN 9780226032320. US \$50 (hardback).

Over the past several decades, scholars have grown increasingly familiar with the medieval history of Catalonia thanks to the efflorescence of Anglophone research on the region. The same, however, cannot be said about medieval Catalan historiography, which has never managed to emerge from the insular and stale debates long waged between academics in the close confines of Catalan academia. It is true that well-known American medievalists such as Thomas Bisson and Robert I. Burns have made solid use of the *Gesta comitum Barcinonensis* and *Llibre dels feyts* of James I for their historical purposes. Yet, no English-language study has addressed the Catalan historiographical tradition head-on, systematically, and with sufficient theoretical sophistication to dovetail with what scholars such as Gabrielle Spiegel have accomplished with sources from outside Iberia. Jaume Aurell has accordingly done us a double service with this insightful book, the fruit of many years' work that incorporates material from a number of earlier articles. In it, he offers a thorough yet engaging accounting of Catalonia's unique historiographical tradition that will enrich the wider conversation among medievalists.

Aurell's objectives in *Authoring the Past* must have been facilitated by the fact that he comes from a family of insider-outsiders. He himself is a Catalan who has developed a distinguished career researching Catalonia's medieval past at the University of Navarre – no easy feat, given the structuring of Spanish academia – while his brother, the eminent Martin Aurell, has established himself as an expert on Catalan political history and culture at the University of Poitiers. His relationships with American scholars have clearly helped him produce a highly convincing monograph that truly feels as if it were written for the Anglophone academy rather than simply transposed and translated from a Catalan-language study. Equally wary of traditional Catalan positivism and extreme Derridean deconstructionism, Aurell professes and manifests a keen interest in

applying the principles of New Historicism and postmodernist theory to his analysis in a judicious fashion that has yielded a highly sophisticated and current yet still surprisingly lively and readable monograph.

The book is broken up into two sections. The first introduces the reader to the content, style, and historical contexts of the five works Aurell has selected as illustrative of the transformation of Catalonian historiography during the high and late medieval periods: the *Gesta Comitum Barchinonensium* (twelfth century), *Llibre dels feyts* of Jaume I (thirteenth century), chronicles of Bernat Desclot and Ramon Muntaner (thirteenth and fourteenth centuries), and *Llibre of Pere the Ceremonious* (fourteenth century). The second section contains five roughly corresponding analytical chapters that further the preliminary work accomplished in the overview of the first half of the book. This framework has its pluses and minuses. It necessitates some redundancy and readers may have trouble recalling the salient details of the subject texts by the time they return to the five chapters later. On the other hand, dispensing with the contextual information at the outset serves the purposes of Aurell's New Historicist approach and enables him to engage with the works much more comparatively and at a deeper level in the second section than would have been possible had he interwoven the two parts of the book.

The prescribed length of this review unfortunately precludes my addressing the work achieved by each individual chapter. As a whole, *Authoring the Past* succeeds in illustrating, through the targeted analysis of these carefully selected works, how Catalonia's historiography transitioned through different genres that utilized the past in distinct ways in accordance with the exigencies of their socio-political contexts, from annals to genealogy to autobiography to chronicle to political realism. Each author used different techniques to underscore the ultimate truth and validity of his account, which the book carefully and repeatedly distinguishes from modern-day factuality. Aurell deftly shows that these authors' shifting tolerance and utilization of historical invention reflected their objectives and cultural contexts, yet in each case the exercise ended up distorting the depiction of both present and past in the service of the needs of the text, author, and patron.

This examination of the developing relationship between historical reality and

fiction through the cautious use of post-modern theory grounded by New Historicist approaches is, in my view, the most impressive aspect of the book. As Aurell convincingly concludes, his textual exemplars illustrate how, because of the flexibility of genre and blurring of invention and reality in the pre-modern period, medieval Catalan historiography inevitably conveys more about the context in which it was written than about its specific historical subject matter.

With its fresh material and insights, this elegantly produced, thought-provoking, and long overdue book will stimulate the debate over medieval historiography among historians and textual critics alike. It offers a rare clear and intelligible glimpse of the cultural maturation of a fascinating and important yet still relatively unknown sector of the medieval world. Both scholars and casual readers will emerge with a firmer appreciation of the challenges modern historians face in trying to use such sources, created as they were to negotiate the past, to reconstruct and explore historical reality.

Thomas Barton
University of San Diego



Thomas L. Berger and Sonia Massai, eds., with Tania Demetriou. *Paratexts in English Printed Drama to 1642*. 2 vols. Cambridge: Cambridge University Press, 2014. Vol. 1: xx, 614p., ill.; vol. 2: x, 430p. ISBN 9780521851848. £150 / US \$250 (hardback).

"THIS Play comming accidental- | ly to the Presse," Thomas Heywood disingenuously begins his address to readers of *The Golden Age* (1611), "I was loath (fin- | ding it mine owne) to see it thrust | naked into the world, to abide the | fury of all weathers, without either | Title for acknowledgement, or the | formality of an Epistle for orna- | ment" (1:395). Early modern English printed drama has worn many clothes since its first publications in the early sixteenth century, up to and including modern editions' prized critical introductions, yet it is only recently that scholars have really begun to recognise the value of its original garb. The publication of Berger and Massai's authoritative (and beautifully turned-out) two-volume edition of dramatic "paratexts" – a term coined by Gérard Genette and now used to refer to "extra-dramatic texts, such as title-pages, dedications, addresses to the

reader, lists of dramatis personae, prologues and epilogues" (1:xi) – has made accessible to current and future generations a rich array of materials that are "still routinely omitted from scholarly editions of individual play texts and ... even occasionally excluded from comprehensive databases such as Early English Books Online (EEBO) and Literature Online (LION)" (1:xii).

And there's much more here than "ornament." Berger and Massai rightly identify their seminal edition as "a substantial, and yet largely untapped, repository of information about all aspects of the production, reception and transmission of dramatic literature in the period" (1:xi). It will facilitate valuable work by literary critics and editors as well as theatre and book historians, building on other exciting recent research in the field, such as that by David Bergeron on prefaces and dedications, by Tamara Atkin and Emma Smith on character lists, and by Tiffany Stern on prologues and epilogues. The edition will also assist those investigating these materials' relationship to non-dramatic paratexts (e.g. in religious, medical and philosophical literature as well as poetry and prose fiction), with which they share rhetorical and bibliographical forms and functions.

But what of Berger and Massai's own paratexts? A short introduction setting out aims and the state of the field is followed by "A User's Guide" explaining the edition's principles and rationales as well as the meaning of abbreviations and symbols (with which readers need to be familiar). The second volume ends with a useful Finding List that tabulates all editions and reissues, and multiple indices of People, Places, Plays and Topics. The edition organises paratexts from single editions chronologically (volumes 1 and 2 go up to and include 1623 and 1642, respectively), and follows the numbering in W. W. Greg's *A Bibliography of the English Printed Drama to the Restoration* (1939–59), supplementing Greg's data with the online *Database of Early English Playbooks* (DEEP). Berger and Massai significantly depart from Greg in their "Collected editions" section, organised alphabetically by author at the end of each volume. In grouping "paratexts attached to individual plays, but printed as part of collected editions, along with their respective volume paratexts" (1:xvii), the editors aim to give a sense of the collections' size and structure, and to highlight the potential impact of volume paratexts on the

experience of reading individual plays and paratexts.

The edition's key strength is its careful negotiation and representation of the paratexts as bibliographically and textually complex artifacts. In addition to following original spelling, great sensitivity is shown to the material forms of dramatic paratexts (capitalisation, italicisation, line-breaks, catchwords, non-Latin script, rule lines, damaged text, macrons, etc.), forms which seem to speak – as these texts often do more explicitly – of the material drama of the printing house. There are, however, conscious omissions that are necessarily limiting. Press variants are not recorded, ornaments and illustrations are noted but not reproduced, and – other than title-pages – paratexts in later editions are not transcribed “unless they are significantly different” (1:xix). Paratexts from manuscript, Neo-Latin and Interregnum drama are excluded in the hope that other editors will pursue self-contained projects as the field of study continues to grow (1:xvi).

If users are surprised by the seeming absence of paratexts from plays included in the edition, this is symptomatic of something exciting about the project, which highlights just how difficult it is to determine “what constitutes the paratext as opposed to the dramatic dialogue” (1:xiv). Not everyone will agree with Berger and Massai's decision to omit “songs, choruses, dumb-shows, arguments and descriptive prose passages in masques, pageants and entertainments, when these types of texts include no extra-dramatic references” (1:xiv), but there is much to be gained from engaging with the questions their choices intentionally raise, and from approaching dramatic paratext as “a fluid textual space that often merges with the fictive world of the play” (1:xv). The difficulty in determining whether these materials are part of the plays they frame (note the tension between “paratexts in drama” and “extra-dramatic texts” as overarching terms) points towards larger questions about what printed drama is, and the extent to which it is constituted conceptually and experientially for readers by those texts that seem ancillary or supplementary to it. Berger and Massai's edition will be an influential and invaluable resource as we continue to grapple with these questions, and many more about the history of authorship, reading and print culture.

Harry Newman
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Katharina Boehm. *Charles Dickens and the Sciences of Childhood: Popular Medicine, Child Health and Victorian Culture*. Houndmills, Basingstoke: Palgrave Macmillan, 2013. x, 238p., ill. ISBN 9781137362490. £50 (hardback).

Charles Dickens and the Sciences of Childhood claims to be “the first in-depth study of Dickens's creative engagement with popular science and medicine” (back cover). As such, it has a lot of work to do: it must counter a long-held critical assumption that “Dickens was not particularly well informed about the latest advances in science, and it is ludicrous to suppose that he was or could have been” (K. J. Fielding and Shu Fang Lai, “Dickens's Science, Evolution and ‘The Death of the Sun’”). The book must also show that Dickens encountered medical theories and developments directly; he was, Boehm suggests, part of a culture that popularised science: “the field of popular scientific shows, lectures and entertainments, ranging from fairground fun to mechanics' institutes and everything in between, expanded rapidly” (172). He knew key scientific figures of the nineteenth century, including anatomist and mesmerist John Elliotson, alienist John Conolly, and comparative anatomist Richard Owen. Dickens also had a fascination with anatomical displays and wax effigies: “In Pictures from Italy,” Boehm observes, “he wrote enthusiastically about his visits to the Royal Museum of Physics and Natural History in Florence, ‘famous through the world for its preparations in wax’” (153). His penchant for peeping at the corpses in the Paris Morgue is a better-known example, perhaps, of his fascination with bodies as medical or forensic subjects.

The contextual rationale for this study is done subtly and convincingly; one finishes the book with a sense that Dickens has been left out of scholarship on ‘literature and science’ for too long. Indeed, the scientific context allows Boehm to offer new and penetrative readings of novels that we all assume to know well. Everybody knows Dickens, it seems, yet new methodological approaches like those offered in *Charles Dickens and the Sciences of Childhood* show us that we still have much to learn about the Inimitable's writings.

The child is perhaps Dickens's best-known character type. It is for this reason, among others, that Boehm allows the figure to guide her analysis through a wide range of literary and historical discourses. “Dickens often arrived at his assumptions about the nature of

the child,” she writes, not through Romantic notions of innocence, fancy and play, but “by reflecting on the materiality” of the child's body: “Many of his child characters emerged directly from his sustained critical engagement with popular scientific cultures and medical debates about child health” (170). This critical position furnishes a welcome change to the view that the author privileged poetic powers of “fancy” over empiricist methods of interpretation. Across five chapters which discuss, in turn, children as mesmeric subjects, child health manuals, the rise of paediatric medicine, child psychology and monstrosity, and Saltationism, Boehm provides a timely and well-written demonstration of how Dickens's child characters are the product of a complex interplay between scientific and literary methods of creativity.

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Julia Boffey and A. S. G. Edwards, eds. *A Companion to Fifteenth-Century English Poetry*. Rochester, NY and Cambridge, UK: D. S. Brewer, 2013. x, 244p. ISBN 9781843843535. £60 / US \$99 (hardback).

SHARPists have yet another occasion to thank Julia Boffey and A. S. G. Edwards for this learned, compact study of late medieval literature that attends explicitly to poetry in its textual and material forms. Their volume comes at the right moment in the history of English literary study, when archival and textual studies, accelerated by digital tools, have opened canons of early literature in an unprecedented way. The editors clearly succeed in, and indeed surpass, their aim to “provide an overview of the state of scholarship in the field and of the significant issues that have emerged over recent decades when the study of fifteenth-century verse has undergone such an extraordinary expansion” (2). They assemble here an impressive group of experts attending to precisely the sorts of things SHARP scholars study: codicology, mise-en-page, readerships, authorship and authority, patronage, and the economics and social circulation of texts.

Their two-page introduction offers a concise history of the study of fifteenth-century literature and of the late twentieth century's “perceptible reassessment of

... / 6

fifteenth-century verse” (1). Carol Meale then presents a typically textured, erudite essay on a topic we thought we knew – patronage – showing in rich detail that “it was neither assured nor unconditional...took many shapes and was informed by class and gender, status and wealth. And the language in which it was expressed was just as complex” (16). (Along the way we learn new things about, for instance, laureation.) Next, Simon Horobin’s “Forms of Circulation” reviews material on Chaucerian scribal production, saying rather more about circulation than forms; detailed consideration of several sorts of codex links features of particular books (armorial marks, for instance, or booklet production and ordination) to book ownership and book trade.

The remaining essays are divided: Part I, Authors; and Part II, Themes and Genres. The division comes to seem almost unnecessary, because some authors tended to concentrate on certain themes and genres, if not to dominate them. Several essays in Part I – Sarah James on John Capgrave and Osborn Bokenham’s “Verse Saints’ Lives,” for one – could have appeared comfortably in either section. And the sustained concern for genre even in “Part I, Authors” is a smart way to cut across the major–minor canon line; other less familiar figures in Part I are Peter Idley and George Ashby (studied together by John Scattergood as authors of educational or instructional works) and John Audelay and James Ryman (studied together by Susanna Fein as authors of religious-verse corpora, especially carols). That such major, senior scholars treat these figures with fresh material, even by way of genre, bears out the introduction’s claims of field change. Yet familiar authors do receive much heavier treatment in Part I: two essays study Hoccleve (one by Sheila Lindenbaum; one by David Watt on the Regiment of Princes) and three study Lydgate: “Major Poems” (Robert Meyer-Lee), “Religious Poetry” (Anthony Bale), and “Shorter Secular Poems” (Joanna Martin).

Part II announces the genre programme already underway, and even the essays on the most common kinds insistently teach us new things (for example, Ad Putter’s close readings update and deepen our understanding of Chaucerian apocrypha in his “Fifteenth-Century Chaucerian Visions;” for another, see Daniel Wakelin’s typically excellent and inquisitive “Classical and Humanist Translations”). Both Anke Timmermann’s “Scientific and Encyclopaedic Verse,” a

good proportion of which is devoted to medical verse, and Alfred Hiatt’s “Historical and Political Verse” remind us clearly that a modern decorum of verse themes was not yet in place: poetry was then the vehicle for all sorts of matter that we now relegate to prose. Andrew King’s essay on “Romance” is crucial reading for literary historians, especially those interested in periodisation, both for its brief introduction to the genre and its assertion that “medieval romance is a fundamental part of early modern English collective memory” (188). Julia Boffey’s “Popular Verse Tales” tantalisingly reads “some thirty comic and pious verse tales...likely,” because of the popular circulation of short genres in fragile material forms, “to be the tip of a much larger, now lost iceberg” (213). Like this essay, nearly every one here is filled with delightful, new information and detailed interpretation of poems in their specific material incarnations on pages, bound or unbound, illuminated and not, as fragments or codices. Finally, A. S. G. Edwards reaches productively across the fading period line to what is “Beyond the Fifteenth Century,” closing the volume with a more panoramic view of the reach and revaluations of this poetry.

No longer vanishing into a shadow between the tall, glorious edifices of Chaucer and “The Elizabethan,” fifteenth-century verse is increasingly better seen, read and understood, thanks to scholars like Boffey and Edwards and their contributors. This collection examines matters that SHARPists find central: primary research in material textuality, translation, scribal practice and publication, readerships and circulation. This approach, the fine scholarship, and the deft writing (not to mention the aggregation of major expertise here) ensure that this collection will stimulate and facilitate further expansions of the field and will remain an essential Companion.

A. E. B. Coldiron
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Roderick Cave and Sara Ayad. *A History of the Book in 100 Books*. London: The British Library, 2014. 288p., ill. ISBN 9780712357562. £25 (hardback).

This book delights the bibliophile with its images of a wide variety of books, from the title-page illustration of the *Megillab* (Esther scroll) folded as a concertina and contained in an elaborate *repoussé* silver case, to the 100th book, a *loniar* manuscript from South Sulawesi, Indonesia that resembles a fishing reel and is made of inscribed and rolled palmyra palm leaves.

In the introduction, Cave and Ayad explain their selection process to choose 100 books in various formats, materials and genres from every continent (excluding Antarctica) to tell the story of human communication and knowledge transmission. They omitted some of the best-known books such as the King James Bible and the First Folio of Shakespeare in favour of lesser-known books, such as the Gustav Vasa Bible, printed at Uppsala in 1541, and other examples of the print of everyday life. The authors are well equipped to undertake this project and have created a book that invites the reader to browse and pause at the many captivating images or to use the volume as a springboard for more serious research. The book design encourages a non-linear reading of the text and proceeds to relate “mankind’s 5,000 year quest to communicate ideas and knowledge” (front jacket flap) in a chronological framework. This volume of carefully selected books entices the reader to consider the long and changing history of the book.

Each chapter includes an introductory essay, a map pinpointing sources of the material objects, brief essays providing context to the images, captions accompanying the illustrations and cross-references to related books and topics. A few captions include the physical dimensions of the item. A useful glossary of terms with many illustrations, a bibliography, a list of picture credits and an index complete the volume.

The scope of this book is broad, featuring famous books the reader expects to encounter, such as Gutenberg’s forty-two-line bible. Also featured are books often ignored in such a survey. A chapter on the development of the book in China, Japan, Korea and India is an excellent introduction to ancient and dynamic print cultures. The manuscript cultures of Asia and the Islamic

world are well represented and include scientific works and the first anatomical atlas. Several books for and by women are also featured. For example, Margaretha Helm's exquisite copperplate engravings of embroidered mitts and gloves in *Kunst- und Fleiss-übende Nadel-Ergötzungen* ca. 1725 and Elizabeth Blackwell's *A Curious Herball*, with 500 engraved and hand-coloured plates published in 125 weekly parts from 1737 to 1739 (142–5). The description and images of Anna Atkins's Photographs of *British Algae: Cyanotype Impressions* includes its 2004 sale price (US \$406,460) as a reminder that books are commodities (184).

The concluding chapter devoted to digitization and the future of the book includes artists' books as an example of new directions for the book form. Cave and Ayad are confident that printed books will continue to be produced. They conclude that in their current form e-books will "survive only as a complement to paper-based books, which will continue to be read and produced" (253).

For all its strengths, this book and its stunning images cannot replace the full experience of the material book. However, it is a gateway to accessing these treasures in their repositories or, in some instances, as digital surrogates.

Greta Golick
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Giovanni Ciappelli, trans. Susan Amanda George. *Memory, Family, and Self: Tuscan Family Books and Other European Egodocuments* (14th–18th Century). Leiden and Boston: Brill, 2014. xii, 312p. ISBN 9789004266315. €107 / US \$139 (hardback).

Memory, Family, and Self reprints – and makes available for the first time in English – fifteen essays by Giovanni Ciappelli written and published mostly over the last decade (although the earliest dates to 1989). They all address one of his principal scholarly concerns: the *ricordanze* or family book tradition of pre-modern Florence. While *ricordanze* are not unknown outside of the Tuscan capital, Florence possesses arguably the richest and oldest trove of such texts. Developing from personal annotations made to mercantile account books, the *ricordanze*

were multigenerational records of significant familial events (births, marriages, deaths, political offices held) sometimes interleaved with more descriptive historical narratives. They worked to preserve family memories and so develop a sense of collective, familial identity over decades and even centuries. Essentially, they were "texts in which the family is the author, object, and receiver of the writing" (228).

Despite its nature as a collection of individual pieces and the absence of a new, comprehensive and reflective introduction, two consistent theses emerge from the volume. The first is Ciappelli's explanation for the exceptional nature of the Florentine family book tradition. This he bases on the sociopolitical context of late medieval and Renaissance Florence: a republican city-state of remarkable social mobility between the fourteenth and sixteenth centuries, with no fixed office-holding class. As access to public magistracies depended on meeting certain financial and legal requirements and prestige accrued to those lineages with long histories of office holding, keeping a record of the economic and political patrimony of a family became essential. *Ricordanze* served a sociopolitical function and became part of a family's traditions: preserving the memory and identity of office-holding status.

The second thesis contests an older argument that interpreted the *ricordanze* tradition as disappearing from the mid-sixteenth century, as the Tridentine church and the now-princely state began keeping more detailed records about families in the city. Ciappelli argues instead, on the basis of a detailed but still incomplete census, that the tradition continued until the eighteenth and even the early nineteenth century. The real change, he observes, occurred around 1750, when the new Lorraine dynasty legally defined and fixed the Tuscan nobility for the first time and when new intellectual developments led to the self replacing the family as the object of memorialization and writing. Diaries, memoirs, and eventually the modern autobiography replaced the family book.

As is the nature of such a collection, readers will find varying levels of interest across the essays and some inevitable repetition occurs. However, the book should attract not only scholars of Florence, but also of European families, egodocuments and life-writing more broadly, as, especially in the later chapters, Ciappelli draws connections between the

Florentine experience and evidence and that of ultramontane Europe. Overall, the collection makes valuable contributions to the history of family memory and the nature of identity as created in texts in the pre-modern European experience; and it should enable Ciappelli's work to reach a new and wider audience. It is unfortunate, therefore, that the translation too often follows a too literal rendering of the original Italian syntax and word choices, resulting at times in a rather infelicitous and unnatural English.

Nicholas Scott Baker
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Amy Culley. *British Women's Life Writing, 1760–1840: Friendship, Community, and Collaboration*. Houndmills, Basingstoke: Palgrave Macmillan, 2014. viii, 280p. ISBN 9781137274212. £55 (hardback).

In her study of women's life writing in manuscript and in print, Amy Culley persuasively argues for a rethinking of the theory and practice of self-representation in the late eighteenth and early nineteenth centuries. The work of twelve women is organised into three groups: the narratives of early Methodists; the memoirs of late eighteenth-century and Regency courtesans; and women's writing on the French Revolution. An essentially historicist approach, it is one which allows for an appreciation of the distinctive religious, scandalous and political contexts in which these narratives were produced, at the same time as actively promoting and provoking consideration of the interrelations both of text and author. The particular qualities and characteristics of the life-writer and her work are scrupulously observed, but it is in the revelation of interconnections, in the blurring of the boundaries of genre and subject, that Culley's claim to "take the analysis of women's life writing into less familiar territory" (4) finds its fullest expression.

In this respect the broad and ambitious scope of the book creates a new vantage point from which contrasts are traversed by evident continuities in women's life writing practices. The Methodist's focus is collective and collaborative, the writing of this circle part of "an ongoing communal history" (36) and arguably distinct from the "more flexible

approach to self-representation available to ‘scandalous’ women” (82). Yet an appreciation of the diversity of courtesan narratives, which as a category covers the period 1787–1825, also yields some useful comparisons. Culley’s late nineteenth-century historians, travel writers and correspondents, both radicals and counter-revolutionaries, further “remind us that memory does not atrophy but rather responds to changes in interpersonal relationships and social contexts, while life writing enables women to shape historical narratives such that autobiographical accounts find fulfilment beyond the self” (146). Across all examples, the dialogic potential of the auto/biographical text is key, and usefully complicates assumptions of the genre’s preoccupation with interiority and unique experience.

The exploration of women’s networks, both literal and imagined, is at its most intriguing in respect of courtesan narratives. Here the parameters are broadened beyond the more familiar memoirs of Sophia Baddeley and Mary Robinson to include an unprecedented analysis of Elizabeth Fox’s unpublished journal. Robinson’s successor as mistress to the Prince of Wales, this former “Mrs Armistead” married the Whig politician Charles James Fox in 1795. Commencing in the year of his death, 1806, her volumes commemorate his life as they work toward a reinvention of her own. Again, the “generic fluidity” of the work is accentuated (117); the widow strategizes to suppress her own past as she shapes the legacy of her husband. Such negotiation of the afterlife resonates with the discussion of Robinson’s memoir. Completed in part by her daughter, Maria Elizabeth, it is described as “an entanglement” of authorities (104), Robinson and her collaborators engaging in the formation of literary and familial identities. There is a focus upon the relationship of mother and daughter, but this gives way to a nuanced reading of the text in terms of Robinson’s affinity with other women writers: her “language of artistic connection [...] most commonly premised on horizontal relations of friendship through the image of the circle, or network, rather than the hierarchical model of familial literary inheritance” (112). If, for Robinson, such connections were limited in practice, Culley allows for their continuation in her subsequent discussion of one of Robinson’s most significant influences, Mary Wolstonecraft.

Engaging throughout with existing scholarship, this is an innovative and incisive study which significantly advances our understanding of women’s life writing.

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Simon F. Davies and Puck Fletcher, eds. *News in Early Modern Europe: Currents and Connections*. Leiden: Brill, 2014. xii, 272p., ill. ISBN 9789004276857. €140 / US \$181 (hardback).

This volume brings together twelve papers presented at the conference on “News in Early Modern Europe” held at the Centre for Early Modern Studies at the University of Sussex in the summer of 2012. It is divided into four parts that use significant case studies to focus on some of the key areas of research that have emerged recently on the development and evolution of public information systems from the sixteenth to the eighteenth centuries.

The first part, which concerns the international news network, has three extremely interesting articles about the nature and structure of the European News Network: Joop W. Koopmans illustrates the diffusion in the Netherlands of news about the 1755 Lisbon earthquake; Anna Kalinowska looks at information on the Polish–Lithuanian Commonwealth in the English Corantos in the first half of the seventeenth century; and Virginia Dillon provides a foretaste of her research into news from Transylvania in German newspapers.

The second part of the volume extends the traditional concept of news by taking a look at less conventional forms veering between entertainment, propaganda and satire, in which the boundaries between fact and fiction become increasingly blurred: this area has been examined with reference to an exclusively British context. Andrew Hadfield examines the celebrated 1614 pamphlet on the Sussex Dragon and its varied reception, while Lena Liapi studies a variety of printed pamphlets from the 1650s featuring James Hind, highwayman and soldier in the Royalist army that helped King Charles II flee after the Battle of Worcester. Then it is the turn of Adam Morton, who takes a look at *The Catholick Gamesters*, a satirical print published in 1680 and considered a model of the visual medium in a period when new versions of

news-sheets aimed at the general public and combining written text with images were being developed all over Europe.

The third part, “News and Social History,” considers the impact of news upon social life. John M. Hunt takes a fresh look at an issue widely studied by historians and scholars of Renaissance literature concerning the relationship between newsletters and rumours about the Pope’s death in sixteenth-century Rome in an article focusing on the interaction between writing and orality. Emma Whipday examines a rather widely diffused genre of popular news, the murder pamphlet, and Catherine Tremain carries out a quantitative analysis of the gender connotations emerging from biographical information in the obituaries published in newspapers in the eighteenth-century English provinces.

The final part returns decisively to the field of British literature and to the interaction between current events and the usual forms of writing, or “news in literary forms.” In this case, too, the focus is almost unavoidably the uncertain boundaries between reality and fiction. Viviana Comensoli studies *The Wonderful Year*, Thomas Dekker’s first prose work, which is an account of the London plague of 1603. Lena Steveker contributes a thought-provoking essay on the English news plays of the early 1620s, examining Thomas Middleton’s *A Game at Chess* and Ben Jonson’s celebrated *The Staple of News*, both highly interesting works representing the world of the news at the very moment at which British news production was on the verge of becoming a big business involving numerous news operators, and when handwritten news was increasingly flanked by printed news-sheets. Lastly, Nick Moon analyses the appearance of news in the broadside ballads of the early modern age in Britain, dedicating particular attention to the language and paratextual systems at play.

The obvious difficulties involved in shaping a series of contributions made in the context of a conference into a coherent whole are something that the book’s editors are well aware of, making their efforts to present the essays as a series of case studies capable of illustrating the various trends that have recently emerged in this area in a uniform and effective manner all the more admirable. The introduction by Simon F. Davies and Puck Fletcher presents a concise yet current overview of the studies and propositions that they intend to pursue. It evokes the hunger for news during the two

centuries examined and the multiplication of the different instruments of information that were taking shape in a society that was to become increasingly dependent upon constant and systematic news about events occurring all over the world. In this light, the volume has certainly met the aims it has set itself. It adopts an up-to-date point of view that broadens to include very different aspects of “news,” illustrating the tendencies that have, over the past fifteen years or so, completely revolutionised our attitude toward the relationship between information and society in the early modern age.

It is nonetheless true that some of the choices made by the editors do not allow all aspects of these innovations to be grasped perfectly. The prevalence of the literary dimension, for example, at the expense of a more in-depth analysis of various aspects of the news circulation system – mainly limited to the first part – is a weak point. Nevertheless the editors succeed in making clear the idea that the argument can no longer be studied according to exclusively national perspectives, as was nearly always the case during the twentieth century. Moreover, it is by now apparent that projecting the national divisions typical of the contemporary age on to the early modern period makes very little sense and that the information system can only be understood if one takes into account its continental structure, which branched out into local sub-systems that have yet to be studied in detail. We should also add that one of the key characteristics of information in the early modern age was the lack of linguistic barriers: news first written in Spanish would appear only a few days later, hundreds of kilometres away, in French, Italian, Dutch, German or English. News-sheets made an even greater contribution than works of literature to defining the cultural and linguistic transfers in Europe and to the creation of a common language. Though linguistic diversity may not have been a problem in the past, in this volume it has led to some difficulties. The footnotes to the introduction and the final bibliography, for example, seem only to take into account works in English (the odd essay in other languages is inferred from contributing chapters to the volume), virtually ignoring the vast body of studies in the field that have recently been published in French, German, Italian and Spanish.

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Jessica DeSpain. *Nineteenth-Century Transatlantic Reprinting and the Embodied Book*. Farnham, UK and Burlington, VT: Ashgate, 2014. xiv, 210p., ill. ISBN 9781409432005. £60 (hardback).

Nineteenth-Century Transatlantic Reprinting and the Embodied Book centres on the transatlantic book trade from the 1840s through the 1890s, looking at the circulation of British books in the United States and American books in Britain. Basing her argument on extensive archival research into multiple editions of reprints, as well as on reviews, advertisements and readers' letters, Jessica DeSpain details the “indiscriminate nature of transatlantic transmission” (11), offering an analysis of the different ways that books were reframed for various American and British audiences. The book aims to represent the transformations books underwent as they crossed the Atlantic and were packaged and presented differently for new audiences, which were not always the ones imagined by the authors and original publishers of the works. As she writes in her introduction, “reprinting was coupled with an ever-mounting anxiety about the stability of individual and national identity, as readers, publishers, and authors alike realized that there was no pure, undefiled, disembodied text” (11).

DeSpain's book unfolds chronologically, beginning with a chapter that considers the reprinting of a British text in America (Charles Dickens's *American Notes for General Circulation*), moving to the reprinting of an American text in Britain (Susan Warner's *The Wide, Wide World*), moving back to a British writer's text, this one reprinted in pamphlets in both America and Britain (Fanny Kemble's *Journal of a Residence on a Georgian Plantation in 1838–1839*), and ending with an American text in Britain (Walt Whitman's *Democratic Vistas*). The conclusion looks at transatlantic publishing by the Arts and Crafts movement after international copyright between Britain and the United States had been established by the Chace Act in 1891. This transatlantic alternation – an equal number of books by British and American authors – allows for a structure that emphasises reciprocity. The book's structure also creates opportunities for DeSpain to notice shifts in the business and technology of reprinting over the decades, as well as differences among publishers and audiences within each nation and across the period.

Each chapter focuses on “bodies” of texts, the controlling metaphor DeSpain uses to look at the different forms books assume in the literary marketplace. So, for example, in the first chapter on Dickens, DeSpain considers the mass reprinting of *American Notes for General Circulation* and argues that Dickens believed “his proper relationship to his readers had been usurped” by the mammoth weeklies that had reprinted his work (50). The chapter on Warner's *The Wide, Wide World* advances an incisive argument about the various remakings of the book for British audiences, arguing that Ellen, the protagonist, is put in “English dress” (69), but that she also comes to represent Americanness to British audiences. This chapter's argument is enriched by multiple illustrations (eighteen in all) from British reprints of Warner's novel. The next chapter examines how Kemble's work appeared in disposable pamphlets, abridged and excerpted differently by the Union League of Philadelphia and by the Ladies' London Emancipation Society to support their antislavery efforts. The last chapter looks at cheap British reprint editions of *Democratic Vistas*, aimed at working-class readers, which made Whitman “part of a wider British social movement to be consumed by the future of Anglo-culture” (172) and placed his work alongside British authors such as Robert Burns and Thomas Carlyle. Throughout these four chapters, DeSpain not only offers a detailed analysis of the reprints as material objects (examining bindings, frontispieces, illustrations, prefaces, editorial changes, and so on) but also engages in close readings of each text. Moving thus both inside and outside the texts enables her to do valuable interpretive work and produce new readings of the four main works considered in the book.

While the book's structure serves DeSpain's purposes well, highlighting as it does the complexity of the transatlantic reprint trade across the nineteenth century through the cases of very different books, the depth of detail on occasion buries the arguments of individual chapters, and the structuring metaphor of embodiment also sometimes weighs down the overall argument of the book. That said, *Nineteenth-Century Transatlantic Reprinting and the Embodied Book* brings together an impressive array of sources and considers transatlantic reprinting from many different angles. As such, this book should be of interest to book historians of reprint-

ing and transatlantic publishing and also to scholars of the transatlantic careers of these nineteenth-century British and American authors, as well as of the publishing firms that reprinted their works.

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Archie L. Dick. *The Hidden History of South Africa's Book and Reading Cultures*. Toronto, ON: University of Toronto Press, 2013. xvi, 200p., ill. ISBN 9781442615922. CAN \$24.95 (paperback).

This wide-ranging book contains a treasure-trove of stories about print cultures in South Africa between the mid-seventeenth century and the mid-1990s. Archie L. Dick delves into numerous sources of South African book history, including missionary papers, university special collections, regional newspapers and national archives. In so doing, he offers a fresh social history of literacy – or rather, literacies – in South Africa, alongside a compelling set of research methods for historians of the book in Africa.

The opening chapter, on Qur'anic and slave literacies, and African-to-African literacy education, helps to set an alternative historical starting-point in place for South African book history over and against the view of education in Africa as dominated by Christian missionaries and colonial educationists. Each subsequent chapter contains a meticulous account of a different historical milestone in South African book history, ranging from white women's interventions in debates about morally uplifting literature for Africans through to book thefts and book burnings by white librarians between the 1950s and 1970s (the latter material, in chapter 5, is especially compelling) and dissident readings of English literature by political activists in the townships. What becomes clear as the chapters progress is that interactions with books are inextricable from the political history of oppression and activism in South Africa since the mid-seventeenth century.

If the book has a weakness, it lies in Dick's empirical, case-study approach that seems to inhibit him from speculation, extrapolation, or comparison with other African contexts. Given the clear South African remit of this study, one should not demand comparisons with India, the Caribbean, or

other postcolonial reading cultures. But where demonstrable connections exist between African countries with shared histories of white settlement, British colonialism, settler racism and migratory networks – such as Kenya, Malawi and Zimbabwe – one would expect some degree of comparison and cross-referencing.

Perhaps as a result of its scholarly empiricism, the category of hiddenness invoked by the title is not fully conceptualised in the book. The notion of “the hidden history” begs a number of questions, however: hidden by whom? Hidden to whom? Whose history is “the” hidden one? Dick does not ask political or theoretical questions about the hiddenness of particular subjects above others in South Africa (in both senses of subject). In this, his work would have been enriched by reference to existing Africanist scholarship on the topic of “hidden histories” in African print cultures, not least the essays in Karin Barber's edited volume, *Africa's Hidden Histories: Everyday Literacy and Making the Self* (Indiana University Press, 2006), which contains six chapters on everyday practices of reading and writing in South Africa and studies of relevant material from other African historical contexts.

In spite of these drawbacks, the book provides original insights into many decades of South African cultural history. Dick has produced a study that is informative as well as ambitious. In particular, the investigative toolkit that he provides will inspire book historians of Africa as well as South Africa to expand their notion of the archive to include the most vital element of all in book history: readers.

Stephanie Newell
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Marcy J. Dinius. *The Camera and the Press: American Visual and Print Culture in the Age of the Daguerreotype*. Philadelphia: University of Pennsylvania Press, 2012. 308p. ISBN 9780812244045. \$49.95 (hardback).

In *The Camera and the Press*, Marcy J. Dinius tracks the cultural significance of daguerreotype in the United States from its earliest reception through its evolving influence on nineteenth-century literary, political, and scientific discourses. The book is elegantly organized, surveying textual and literary

responses to daguerreotyped images before attending to their places in debates about the boundaries of art, science, personhood, and racial identity. Throughout, Dinius pairs close readings of daguerreotypists and daguerreotypes appearing in canonical texts with their real-life counterparts, illuminating their “practical use in advancing arguments against slavery” in a culture racing to keep up with the rhetorical power of a new visual medium (125).

The first chapter focuses on articles, cartoons, and poetry from newspapers and periodicals reporting on the then-new technology as well as their frequently futile attempts to use metaphors and analogies to describe the daguerreotype to people who had never seen one. Popular discourse laid an ideological foundation that “has conditioned us to think about the medium as unmediated since 1839,” Dinius contends (2). This image of daguerreotypes as “unmediated, mechanically objective, natural, and permanent,” Dinius suggests, impacted how “people experienced and understood subjectivity, temporality, democracy, and art” and still influences us today (33).

In the book's second section, Dinius uses literary case studies to show how daguerreotypists frequently defied notions of mechanical objectivity at the intersection of imagery, science, and art. Dinius abuts Nathaniel Hawthorne's romantic representation of daguerreotypy in *The House of Seven Gables* (1851) with artist Gabriel Harrison's use of daguerreotypes to represent idealized views of the world. In chapter three, Dinius examines Herman Melville's *Pierre* (1852) in conjunction with daguerreotyped works by Albert S. Southworth and Josiah Hawes, revealing how issues such as sentimentality, subjectivity, and the role of aesthetics challenged ossified precepts surrounding the medium.

In the third section, Dinius makes her strongest moves, showing how daguerreotypy was employed in service of an “affectively and politically powerful representation of slavery and its consequences” (9). In the book's fifth chapter, Dinius connects the ekphrastic daguerreotypes in Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) to abolitionist, Liberian colonist, and daguerreotypist Augustus Washington's material and textual productions. Dinius reasons that Stowe evoked empathy for the enslaved Tom and Washington garnered support for the Liberia project through similar methods:

by leaning in tandem on sentimentality and daguerreotypy's reputation for objectivity.

In her sixth chapter, Dinius analyzes Frederick Douglass's fictional work, *The Heroic Slave* (1852), and his non-fictional writings on the potential of the daguerreotype to bridge interpersonal identification. In conjunction, Dinius juxtaposes the six extant daguerreotypes of Douglass, one published for the first time, against the portraits of enslaved individuals commissioned by anthropologist Louis Agassiz, elucidating the ways in which these images reveal how daguerreotyping conventions were manipulated to further political and social ends related to black personhood.

As clearly written as it is well-researched and conceived, *The Camera and the Press* carefully balances literary readings with archival research for a powerful whole. Dinius freshly interprets canonical works such as *Uncle Tom's Cabin* and injects new life into well-trodden ground, such as the debate over subjectivity vs. objectivity in mechanically-produced images, by detailing not only the stakes but also the social, political, and cultural impacts of such works in antebellum America.

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Mary Dockray-Miller. *The Books and the Life of Judith of Flanders*. Farnham, UK and Burlington, VT: Ashgate, 2015. xiv, 146p., ill. (w/ 26 col. plates). ISBN 9781409468356. £60 (hardback).

This volume surveys the known books and religious objects associated with Judith of Flanders (c. 1032–1094), analysing the items and their contexts to afford a clearer view of this enigmatic historical figure. An “eleventh-century female European aristocrat” (1), Judith's lifetime spanned the Norman Conquest and the Investiture Controversy. She was on the losing side of both, but as Mary Dockray-Miller argues, this artistic and literary patron used her commissioning power to self-model as “pious, wealthy, sophisticated, and educated” (2) – a project that seems to have had some success. Judith commissioned “what is now the largest group of extant manuscripts made in Anglo-Saxon England for an individual patron” (24), and

is now remembered more for her books and objects than for anything else.

The book comprises five chapters, moving chronologically through Judith's life, including her marriages (to Earl Tostig of Northumbria, then to Welf IV of Bavaria) and the literary and religious objects she has been linked to: four gospel books, a porphyry altar and a group of crucifixion sculptures to St Cuthbert's shrine in Durham Cathedral. The study is foregrounded by an introduction establishing Judith within her historical and socio-political contexts, and throughout the work the author also situates Judith within a broader cultural context of female patronage in this period. Three appendices are included at the end of the volume: translations into modern English of two chapters of the Vita Oswini; grants and stipulations of Welf and Judith to Weingarten Abbey; and texts regarding the Weingarten Relic of the Holy Blood.

This work forms an important contribution to both women's and book history, especially in its methodologies. Dockray-Miller takes an holistic approach, using a variety of different sources – literary, artistic and historical – and adopting art-historical, literary, historical and palaeographical methods of analysis to date objects, link them to Judith and link them to each other. Such an approach is necessary to view a figure who, like many medieval women, is difficult to trace through documentary sources. Dockray-Miller terms this approach a “patronage biography,” defining it as “a semi-narrative version of Judith's life told largely through analysis of the works of art she commissioned and the historical documents describing those works” (3).

The volume is not always successful in its aims, occasionally reading as an overview of historical and political contexts or as a biography of Judith's first husband, simply because more is known about these than about Judith herself. The author occasionally indulges in speculation to fill in the gaps – did Judith visit Matilda in Normandy upon her return from Rome? Could this have been where she got her ideas about how to behave as Lady of Northumbria? (22) – and admits that it is almost impossible to know how much control Judith had over the “aesthetic and theological choices” made in each book (30). This informed guesswork may be useful and necessary, but it serves to underscore just how little is really known about Judith herself.

The Books and the Life of Judith of Flanders is instructive in terms of showing what can

be done in studying the lives of medieval women, what the potential limits are, and how useful an interdisciplinary approach can be. The book will be of interest to scholars working in women's history, book history, or at the intersection of literature, history and art history.

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Joshua Eckhardt and Daniel Starza Smith, eds. *Manuscript Miscellanies in Early Modern England*. Farnham, UK and Burlington, VT: Ashgate, 2014. xviii, 254p., ill. ISBN 9781472420275. £65 (hardback).

Manuscript miscellanies are, by definition, an unruly topic of study. They contain material by multiple authors; they are often transcribed by multiple copiers, sometimes over a long period of time; they can encompass widely ranging subject matter, from recipes to epitaphs; and they might be circulated among close friends or copied from works by long-dead authors. So it comes as no surprise that early uses of the term “miscellany” in English often have the primary meaning of a “disordered mixture” (5).

Yet for all the unruliness of their subject matter, Joshua Eckhardt's and Daniel Starza Smith's *Manuscript Miscellanies in Early Modern England* is remarkably coherent, far more so than many collections of academic essays. Each of the ten essays details the contents, hands, construction and literary significance of one or more miscellaneous manuscripts. The inquiries are both material and textual in nature, and make use of a methodological skill set that includes palaeography, codicology, bibliography and stemmatics. Although most of the illustrative photographs are squint-inducing reproductions of early modern handwriting, the essay writers wear their technical expertise lightly enough that the collection is not just of interest to specialists. Partly, this is because the contents of these manuscripts – political material, epigrams, prophecies, poetry and religious material – are of interest to a wide range of readers. But the collection's appeal also stems from the authors' ability to contextualize the manuscripts within the individual histories of the actual compilers of these highly personalized, handwritten books.

The editors' introductory essay is a fine piece of scholarship in its own right. It traces the history of the term "miscellany" as it applies to English manuscripts and printed materials, from its early uses (mostly of the Latin "miscellanea") to the profusion of late seventeenth- and eighteenth-century books with "miscellany" in the title. It is a long overdue examination of miscellaneity as it was first applied to books by their collectors and printers and, in the eighteenth and nineteenth centuries, by editors and scholars. Somewhat ironically, most of the examples in this chapter come from printed, not manuscript, miscellanies. These are inevitably somewhat more finished products than many manuscript miscellanies; the word "miscellany" on a printed title page may signal a markedly different project from miscellaneous textual copying in manuscript. Eckhardt and Starza Smith show that the true genesis of their collection was the surge in attention to manuscript materials that began around 1960 and inspired critical editions and facsimile editions of manuscript books, as well as Peter Beal's invaluable *Index of English Literary Manuscripts* (now in online form as CELM). This surge was part of a movement away from W. W. Greg's emphasis on printed copy-text and toward an emphasis on "physical forms and social character of texts" as well as toward "documentary editions" of single manuscripts, to counterbalance the dominance of eclectic, critical editions (13).

While the Introduction draws attention to the act of labelling a finished, printed work as a "miscellany," the essays in this collection instead draw attention to the processes involved in the creation and circulation of miscellaneous collections and their individual items. All ten of the essays pay close attention to the processes of copying and collection. For example, Starza Smith's essay on a fragment containing some of Donne's satires emphasises how they "tended to travel resolutely as a substantial group" (35) and uses the terms "separates," "aggregations," "compilations," and "fascicles" to delve into the circulation history of these materials. Helen Hackett and Cedric C. Brown, in a pair of essays on three related manuscripts, examine the relationship between Constance Aston Fowler and William Smith, a Jesuit missionary, revealing not only the relationship of contents copied into different manuscripts but also "a network of adjacent Catholic estates" (125) and "a tantalizing glimpse of local Catholic networks" (127). Lara M.

Crowley's essay poses the question of how misattribution in manuscript miscellanies might be reframed as an instructive textual action that illuminates conceptions of authorship.

Some of the most striking insights arise when the contributors develop vocabularies of, and methodologies for, critical readings of whole miscellanies, or of patterns within miscellanies. Piers Brown's essay on John Donne and Francis Davison's *Poetical Rhapsody* examines the seemingly haphazard arrangements of some poetic collections, and argues for "rhapsody" as a term that involves stitching together ragged parts, and as an early modern term that "bridges the gap between the haphazard miscellany and the orderly anthology" (55). Eckhardt's essay finds that a scribe copied some of the most "radical, seditious, and slanderous poems" of early modern England alongside more serious matter from Camden's *Remaines* and other sources, and "imposed on them a classical, edifying, even conservative or ethical role" (181). Eckhardt convincingly argues that the miscellany's form, resulting from an "oscillation" (180) between serious and merry, is fundamentally epideictic in structure. Although they do not make miscellany-level claims like Brown's and Eckhardt's, both Hackett's essay and Joel Swann's (on epigrams) delve into the order in which items were copied, and the number of items copied during a single stint or run of copying. These inquiries help us to understand the overall purpose of the miscellanies, and perhaps even the intentions of the copiers. Victoria E. Burke persuasively argues that Katherine Butler took an "aesthetic interest" (199) in the poetry and epigrammatic material she copied. Working at the twilight of the early modern period and the dawn of the Enlightenment, Butler's compilational work evinces a desire to effect higher-order consolidation of copied material, which Burke argues points in the direction of the Enlightenment obsession with pithiness in the form of elegant, summative rhyming couplets.

Finally, several essays remind us that investigations into miscellaneous form can often illuminate the contents of these texts. James Daybell's essay argues that miscellaneous letter collections were not always copied for use as formal exemplars, but also for their erotic, religious and antiquarian interest. Noah Millstone's essay takes up fascinating miscellanies involving prophecies and the ways in which they were interpreted.

And fully six of the essays deal in one way or another with John Donne, a prime figure of interest for miscellany studies, given the sheer number of manuscripts including his poems and sermons.

Manuscript Miscellanies in Early Modern England is thus not only for those interested in manuscript studies. It persuasively makes the case that in this period virtually all intellectual work – literary, philosophical, legal, historical, political, religious and even occult – proceeded through processes of reading, collecting, copying and circulating manuscript miscellanies. This collection continually and often captivatingly renders these processes more legible.

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Simon Eliot (General Editor). *The History of Oxford University Press*. 3 vols. Oxford: Oxford University Press, 2013. 2496p., ill. ISBN 9780198702795 (vol. 1: 9780199557318; vol. 2: 9780199543151; vol. 3: 9780199568406). £250, or £100 per volume (hardback).

The appearance of these elegant and weighty three volumes, from a projected four-volume history, is a landmark in the history of British and indeed global publishing. Such is the task that the general editor of the project, Simon Eliot, divided it up into four volumes, each volume under a further editor (Eliot edits volume two himself) charged with dividing his – and is it pertinent that it is always "his"? – segment between many other authors. Volume 1, edited by Ian Gadd, surveys "beginnings" to 1780 (the date of the crisis when the University took over the Bible press); volume 2 covers the period 1780 (when the Press remained "a printing house with a small publishing business attached") to 1896 (when the Press opened its office in the USA and was by then a "highly mechanized mass-manufacturing business"); volume 3 edited by Wm. Roger Louis, takes the history to 1970 (the date of the Waldock Report set up to consider new organisational challenges).

That the history is written by more than fifty contributors (to its current terminal date of 1970, and there will be more giving their views in volume four) is both a strength and a weakness: a plus in that there is a diversity of voice and the presumption of authority

from acknowledged experts in the particular time, region or theme considered; a minus in that multiple-authorship, especially in a history of a publishing institution like this, inevitably makes for unevenness of tone and not a little repetition.

The acquisition (and of course not simply purchase) of books by Oxford colleges and scholars predated the arrival of printing by some centuries, while the first printed books arrived from abroad some years before a Cologne printer began work in Oxford in about 1478. Various printers operated in the city before the University's royal charter of 1636, a privilege operational after the Restoration under the celebrated guidance of John Fell. The printing of bibles, the progress of the "learned press" and the establishment of the Clarendon Press, following the success of Clarendon's *History*, paled before the transformation in the volume of bible and then educational printing in the nineteenth and early twentieth centuries (with the deepening of the London connection). "Oxford University Press," formally instituted from 1880, advanced on the success of the Revised Version and the demands, especially colonial and overseas, for dictionaries, grammars, and educational textbooks. Branches flourished in New York, Australia, India, New Zealand, South Africa, East Asia and elsewhere. The new *History* offers a stimulating and compendious account of the development of this organisation, its sponsors, leaders, and workers (in all their various guises); it is less assured as a business history, offering relatively limited insight into the financial decisions and underpinnings of the expansion of the Press in its greatest age (although Daniel Raff does present an excellent introduction to the main issues for at least the twentieth century). Nonetheless, the volumes provide an authoritative reference source for a fundamental component of the whole history of British publishing – and indeed scholarship – in modern times.

Once the fourth volume of this magisterial history has appeared, however, Simon Eliot (or someone else) should be approached to offer a single-volume brief history based on this immense work. Such a redaction might also offer what is so far missing in the history (although might yet be given greater treatment in volume 4): a broader reflection upon the impact of OUP among its diverse readership, from, say (just to suggest haphazardly), the classrooms of British Honduras/Belize to the Episcopal

churches of the New Hebrides/Vanuatu to the language training schools of the Soviet Union/the new "stans." Acquisition of OUP books, while usually deliberate, was not always authorised or anticipated. Foreign intelligence service use might be one exemplar, but so also is the use by current OUP authors of their press discount to supply small and far-flung communities of specialist scholars with ever smaller print runs of ever costlier academic titles – an economy that will bear interesting examination in the volume to come (these three volumes are priced at £250). We need to know more about the far-from-simple story of what happened to the product and its wider social and cultural significance around the world, in different communities with different perceptions and expectations. My great-aunt Ethel (d. 1968) ended her days proclaiming the gospel on the streets of Colchester from what she called her "Oxford AV." She knew her Bible but she also knew her imprint, as did her cousin Agnes, an improbable missionary in Honolulu who put in her last order for Oxford New Revised AVs in the year that OUP closed its poetry list.

We do indeed await the fourth instalment. Of the three published volumes here, however, one can only admire and celebrate the quality of the scholarship and the deft organisation of theme and chronology that offer new understanding of the foundation of the Press, its volatile and then transformative history and its more recent travails and challenges.

James Raven
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Karen Bloom Gevirtz. *Women, the Novel, and Natural Philosophy, 1660–1727*. Houndmills, Basingstoke: Palgrave Macmillan, 2014. x, 254p. ISBN 9781137389206. £60 (hardback).

How can a fictional text represent the act of knowing and what it means to be a knowing self? This is the question that drives women's first experiments in the novel, according to Karen Bloom Gevirtz. Published fiction, she demonstrates, provides an environment for women to test and contest the increasingly scientific, specialised and exclusionary forms of authoritative knowing fielded in natural philosophy and embodied

in masculine institutions such as the Royal Society. Both the new form of the novel and the new technologies of science (the microscope and the air pump) distance and detach us from the bodily senses that are the ground of our perception in order to correct inevitable error. Gevirtz's lively book seeks to bring narratological theory and the history of ideas (here those of science, natural and political philosophy) into dialogue in order to describe emergent structures of "omniscient" narration that later came to dominate fiction.

Chapters concentrate on the works of single authors, contrasting two pairs of earlier and later women writers: Aphra Behn and Jane Barker with Eliza Haywood and Mary Davys. Behn in her *Love-Letters Between a Nobleman and his Sister* (1684–7) is characteristically sceptical about an authoritative or authentic self beyond the performative. Bodily desire and self-interest inevitably inhibit full knowledge, whether within the testimony of the individual character or the virtual witness of the frame narrator(s). Barker's trilogy of Galesia novels (*Love Intrigues*, 1713; *A Patch-Work Screen for the Ladies*, 1723; and *The Lining of the Patch-Work Screen*, 1726) pursue a structure of composite knowledge gleaned through a series of perspectives which are flawed and limited in their singular manifestations. The figure of the composite "fly's eye" discovered through the microscope is a productive analogy here. Eliza Haywood in *The Tea-Table* (1725), and Mary Davys over the course of thirty years of fiction composition and seven major works between 1700 and 1727, experiment with narrative framing and narration in different ways but with a shared aim: to illustrate that knowledge of the workings of human nature, despite its susceptibility to perceptual error, can lead to moral knowledge. Where Haywood's narrators carefully balance the reader's experience of absorption in and detachment from the passions they depict through a play with acts of apparition and disappearance by her narrators, Davys' uses throughout her career a variety of forms of narration to demonstrate the capacity of a separated and excluded self to articulate a position of moral detachment which in the end promotes social integration.

Gevirtz's argument is energetic and observant, bringing a fresh and relatively detached eye to the history of the "rise" of the novel. Her book turns our attention anew and with originality to the history of "omniscience" in fiction. She is also the

first critic to offer a full account of Mary Davys' development as a novelist. However, the argument too often proceeds by analogy between two generically unlike but historically contiguous events (the rise of the new science and the rise of the novel), rather than by substantive evidence. Gevirtz herself admits that we cannot know the extent of her chosen authors' conversance with the scientific masters whom she cites – Francis Bacon, Isaac Newton, even John Locke. As a result, the argument often falls back on a somewhat repetitive and abstracted invocation of “ideas of the self” more or less stably conceived as something for her women authors to contest. The claim that gender is a “colouring agent” (7) in her analysis, rather than an organising principle, only adds to the opacity. Women novelists are set alongside male scientists, but there is no discussion of equivalent (or indeed wildly divergent) experimentation with narrative voice and authority in male contemporaries in the novel, such as Daniel Defoe, Charles Gildon, Francis Kirkman and William Congreve.

Are the emergence of the novel and the development of natural philosophy simply contemporaneous or causally related? To an historian of the book or a literary historian it might seem that the interest in detachment and morality could be accounted for as an outgrowth of the growing market for fiction and a need to defend and reflect on the moral value of these new acts of narration. While Gevirtz intermittently admits the importance of political theory as well as the new science to the positive evaluation of detachment (or what the eighteenth century more commonly called disinterest), she frequently sidesteps the still continuing issue of the partisanship of women fiction writers. While Jane Barker's Jacobitism and Mary Davys' explicit promotion of Whiggish values are both acknowledged, their partisanship in politics is imperfectly integrated into the discussion of the kinds of knowing self they seek to project. Most confusingly of all, the account is so focussed on the “structure” of fiction as a depiction of knowing that there is little or no attention to the nature and value of that knowledge. Gevirtz tells us that it is often the product of collective work, potentially even a form of group mind, but her insistence that it is both true and in some sense “full” (13, 40) never seems to be proved and method appears to substitute for content. Indeed, the ethical knowledge arrived at in these fictions is a familiar kind of

common-sense balance of reason and passion, a moderation achieved for the sake of stable internal governance of community and the maintenance of social order. And here surely lies the difference between the two discourses that Gevirtz seeks to equate in her work. For the natural philosopher it is the object that must shape the method and process of enquiry. For the writer of fiction, process can indeed be content, the act of narration the object of the enquiry itself.

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Susan L. Greenberg, *Editors Talk about Editing: Insights for Readers, Writers and Publishers*. New York: Peter Lang Publishing, 2015. viii, 218p., ill. ISBN 9781433120046 (hardback); 9781433120039 (paperback). £92 / US \$149.95 (hardback); £24 / US \$39.95 (paperback).

“By the way, Mr. Fields, do you appreciate the position you hold in our time? There never was anything like it. Why I was nothing but a roaring kangaroo when you took me in hand and ... combed me down and put me in proper shape” – Oliver Wendell Holmes, Sr. to James T. Fields (1867). I begin with this delicious anecdote about the Boston Brahmin author and his editor, a partner in Boston's famous Ticknor & Fields, because I want to share it with others who care about editing and to suggest that the editorial role in modern publishing began long before Maxwell Perkins, the great Scribner's editor, took on Hemingway, Fitzgerald and Thomas Wolfe in the twentieth century.

As a retired editor I was drawn to Susan L. Greenberg's book because of its subject matter – who doesn't like reading about one's own group? – and because its title echoed and possibly alluded to a classic anthology that I have had on my shelves for more than forty years, Gerald Gross's collection *Editors on Editing* (New York: Grosset & Dunlap, 1962; rev. 1985), which includes a selection of Perkins's gracious letters among other previously published contributions by prominent trade book and magazine editors of the first half of the twentieth century. Gross later edited another collection of newly commissioned pieces with a confusingly similar title, *Editors on Editing: What Writers Need to Know About What Editors Do* (New

York: Grove Press, 1993), described on the title page as a “completely revised third edition” but in reality a new publication with very little overlap with the 1962 volume. The 1993 volume consists of interesting and informative pieces by prominent editors from the second half of the twentieth century and includes a set of essays on editorial “practice.”

Greenberg's *Editors Talk about Editing* clearly belongs on a short shelf with the two Gross collections. Indeed, she mentions Gross's 1993 volume with approval in her introduction (3) and cites it (as by George Gross) in her list of references. What is unique about Greenberg's collection is that it consists of more-or-less programmatic “oral-history” interviews with early twenty-first-century editors not only of books and periodicals but also of broadcast and digital publications. SHARP members will find interesting the interview with Jerome McGann who discusses scholarly editing, including his printed edition of Byron, his digital edition of Rossetti, and his new work on Fenimore Cooper, as well as his current preoccupation with a revival of philology. Greenberg, a one-time editor and journalist, teaches at the University of Roehampton in London, and a number of her informants are from the UK (e.g. Johnny Grimond of *The Economist*, Mary Hockaday of the BBC, and Philip Campbell of *Nature*), balanced with several interesting figures from the US (e.g. Adam Moss of *New York* magazine, Ilene Smith of Farrar, Straus and Giroux, and John McIntyre of *The Baltimore Sun*).

Greenberg's introduction wrestles with the perennial questions of what editing is and does and she provides the following working definition: “[E]diting is a decision-making process, usually within the framework of a professional practice, which aims to select, shape and link content. The aim of editing practice is to help deliver the meaning and significance of the work to its audience; the process thus involves a relationship between author, editor and text, with the editor representing the as-yet absent reader” (4). Fair enough. The remainder of the book is a generally successful attempt to illuminate this definition in the light of actual quotidian practice.

Paul M. Wright
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Jane Griffiths. *Diverting Authorities: Experimental Glossing Practices in Manuscript and Print*. Oxford: Oxford University Press, 2014. xii, 244p., ill. ISBN 9780199654512. £60 (hardback).

Jane Griffiths' 2006 monograph, *John Skelton and Poetic Authority*, offered much-needed analysis of a figure traditionally considered by critics as being difficult to place, of a man occupying a liminal space between the end of the medieval period and beginning of the English literary Renaissance who seemed surprisingly alert to his own marginal position and the need to model different ways of asserting an authoritative poetic voice. Griffiths returns to the concepts of marginality, authority and authorial self-awareness in her superb new study of the glossing practices of a range of fifteenth- and sixteenth-century authors, and their use of glossing as a means of diverting readers' attention away from the text and towards the realm of the author, or at least towards that moment of interaction between reader and text. This book by no means simply revisits ground covered by earlier scholars of marginalia and annotation such as Evelyn Tribble, William Sherman and William Slights. Griffiths' focus here is upon authorial self-glossing and examples of "diverting glosses" in which authors deliberately inculcate destabilizing diacritical effects that complicate or potentially compromise the authority of the main text. In a series of well-argued, comprehensively referenced chapters, Griffiths makes a convincing case for the emergence of a distinctive set of conventions for glossing in early printed books, and of an "experimental" tradition of diverting glossing that plays with (and off) readers', authors' and printers' expectations of what glosses should be doing or achieving.

After locating her study within the larger critical context of medieval and Renaissance glossing practices and the rhetorical deployment of paratexts in both manuscript and print production, Griffiths examines a number of fifteenth-century sources in which glosses appear to be an integral part of the text that is preserved and replicated across different manuscript witnesses. Glosses to copies of Lydgate's *Siege of Thebes* and *Fall of Princes* and Chaucer's *House of Fame*, it is argued, make visible the composition process itself and go beyond mere extraction of sententiae. Chapters 3 and 4 consider the academic commentary tradition and the different ways in which

the process of managing voices and making meaning in a text are approached in Gavin Douglas's *Eneados*, Erasmus's *Moriae Encomium* and Thomas Chaloner's English translation of the latter. In the chapter on Erasmus we see that glossing can be employed not only to effect a bewildering level of plurality and multivocality, but also to curtail or constrain errant, destabilizing voices, as evinced by Chaloner's conservative glossing. Bewilderment and multivocality abound in the subject of chapter 5: William Baldwin's *Beware the Cat* and William Bullein's *A Dialogue Against the Fever Pestilence*. As Griffiths shows, both texts illustrate that by the mid-sixteenth century there was a recognisable genre of diverting glosses – to which Baldwin and Bullein made resort – that became a means of exploring the evolving relations between writers and readers of printed texts. Stepping over the (much-documented) extensive paratextual experiments found in Spenser's *Shepherd's Calendar*, Griffiths concludes her book with a brace of chapters on diverting glosses in George Gascoigne, Sir John Harington and Thomas Nashe.

SHARPists will welcome Griffiths' detailed cross-chronological examination of what has been shown to be a significant feature of manuscript and printed book production. Through investigating what diverting glosses reveal about the wider establishment of identifiable conventions during the first century or so of printing, Griffiths makes a valuable contribution to the study of medieval and Renaissance paratexts.

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Emily Walker Heady. *Victorian Conversion Narratives and Reading Communities*. Farnham, UK and Burlington, VT: Ashgate, 2013. viii, 176p. ISBN 9781409453772. £60 (hardback).

Given the burgeoning field of religion in Victorian studies, this is a timely publication. Emily Walker Heady engages in close readings of several key Victorian texts – Charles Dickens's *Dombey and Son*, Charlotte Brontë's *Villette*, George Eliot's *Daniel Deronda*, Joseph Conrad's *Heart of Darkness* and Oscar Wilde's *De Profundis* – to explore their conversion narratives.

Heady's strengths lie in examining evangelical-style conversion, which she describes as a "heart-change" and an insistence on testimony. In her introduction, she argues that conversion is both private and public, as a convert's story of heart-change needs to be told to a community of listeners. The language of conversion affects both the relationship between the convert and his or her audience in the novel and the relationship between the novel and its readers, inviting the reader to examine his or her "ideological and spiritual commitments" (16).

In the first chapter, Heady explores how Paul Dombey's conversion in *Dombey and Son* is a process of heart-change and re-education. Dombey the capitalist must learn to reconnect with humanity and to matter to someone, notably his family. Heady is perhaps at her best when discussing imagery and metaphor – for instance, the significance of the sea: Dickens uses the sea to suggest mysteries the mind cannot grasp and yet still to teach Dombey truths that will complete his spiritual education.

In the next chapter, Heady argues that Lucy Snow's journey in *Villette* consists not in acknowledging her sins and repenting but in moving up the social ladder. While Dickens sees the inherent spirituality of secular forms, Brontë uses typology to infuse Lucy's everyday life with theological depth. The chapter on *Daniel Deronda* is one of the most interesting, as Heady argues that conversion for Eliot "is important less as a means to gauge a character's development, than as an indication that belief is still possible" (76). *Deronda*'s wavering faith is less a resistance to belief than a newer form of it – "God reconfigured as an outgrowth of the self, and belief placed not in a metaphysical system but in a history that each individual plays a part in authoring" (82).

Chapter 4, on *Heart of Darkness*, is a surprising addition. To my mind, it doesn't fit so comfortably in this book, as it unexpectedly shifts the focus away from Victorian England to Africa. However, I found Heady's discussion of perception, whereby the novel's protagonist Marlow sees as an Impressionist sees, to be fascinating.

The final chapter returns us to England and leads us to the book's only extended discussion of Catholic conversion. Heady's exploration of modern debates over, and reactions to, Wilde's conversion is genuinely interesting and enlightening about our attitudes to Christianity, the Victorians

and the man. While students on Facebook express doubts over Wilde's conversion, conservative Catholic publications that had once disavowed or ignored him have begun to claim him as their own. In discussing Wilde's conversion, it would have been worthwhile for Heady to engage with Ellis Hanson's *Decadence and Catholicism* (1998), a seminal study she does not cite.

Heady devotes only a few paragraphs to poetry (Wilde's "The Ballad of Reading Gaol"). Thus her study misses an opportunity to explore further conversion narratives in this genre. *Victorian Conversion Narratives and Reading Communities* would have had more impact for me had it made greater use of primary sources. Nonetheless, scholars will discover some insightful close readings of important texts in each chapter.

Duc Dau

University of Western Australia



Jan Herman and Jacques Cormier, eds. *Lenglet-Dufresnoy: écrits inédits sur le roman*. Oxford: Voltaire Foundation, 2014. xii, 316p., ill. ISBN 9780729411394. £65 / €92 / US \$102 (paperback).

Bought in 2005 by the *Centre de recherche sur le roman du XVIIIe siècle* (University of Leuven), the manuscript edited and published by Jan Herman and Jacques Cormier in this volume will appeal to historians of the book as well as historians of French literature. Although the manuscript, entitled *The Observations Critiques de M.[onsieur] le C.[omte] Gordon De PerceL Sur Son Livre de l'Usage des Romans*, has neither a bibliographic record nor a reference, it appears to be an unpublished, authentic and partially autographed text by the French historiographer Nicolas Lenglet-Dufresnoy (1674–1755).

The manuscript in question includes five files and is almost complete: only the first thirty-two pages are missing (see description, 195–7). The text is carefully edited with explanatory footnotes and textual variants (201–83). Although files A (201–262), B (263–77) and C (279) are transcribed, files D and E (see 281 and 283, respectively) are not, and the editors provide only a picture of the manuscript – fortunately written in a very clear and readable hand. The rich two-part bibliography ("Books published before 1800"

and "Studies published after 1800") contains the most important works on the theory of the novel, as well as the most significant seventeenth- and eighteenth-century romans. Modern editions of early modern books are specified, but some modern editions are given without the early modern details (see, for example, Colonna's *Hypnerotomachia* or Marguerite de Navarre's *Heptameron*). The volume concludes with an extensive and useful *Index nominum* (303–14).

Of particular interest is the first part of the volume (5–191), for the text of the manuscript has already been published elsewhere (see *Lias: Journal of Early Modern Intellectual Culture and Its Sources*, 38.1, 38.2 and 39.1). Drawing on contemporary and partly forgotten documents, the editors put the manuscript into detailed context and demonstrate its importance in the history of the French novel. They first trace the biography of the author. A multivocal and erudite libertine writer (many of his books were quickly translated into English, including his famous book on standard historical method), Lenglet-Dufresnoy played his part in the well-known literary *Querelle des romans*. In 1734 he published *De l'Usage des Romans* under the pseudonym Gordon de PerceL. Comparing novels to history, he demonstrated the superiority of the former at a time when Jesuits and Jansenists alike were condemning the emerging genre of the novel as pernicious. Just one year later, Lenglet-Dufresnoy extended the controversy when, under his own name, he published *L'Histoire justifiée contre les Romans* (1735), a polemical refutation of the previous book. According to Herman and Cormier, the manuscript presented here marks the third stage of this "polémique en trois temps" (23): it holds the answer given by Lenglet-Dufresnoy's alter ego to the criticism that followed the publication of Lenglet-Dufresnoy's books. It also clarifies his theoretical definition of the "good novel" by listing a typology of novels (though with some confusion, and with oversight regarding the new kind of novel that would soon come to be successful, such as Madame de Lafayette's "short" novels).

With its brilliant and exhaustive contextual analysis, Herman and Cormier's edition provides a useful methodology for anyone seeking to edit an early modern text.

Véronique Duché

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W. Scott Howard, ed. *An Collins and the Historical Imagination*. Farnham, UK and Burlington, VT: Ashgate, 2014. xiv, 258p., ill. ISBN 9781472418470. £65 (hardback).

This collection of essays offers a fascinating and rigorous exploration of the work of An Collins, a seventeenth-century poet whose entire creative output is preserved in just one copy of *Divine Songs and Meditations*, printed in 1653 and now held at the Huntington Library. In fact, all we "know" about An Collins the historical figure has been extrapolated from this single extant copy of her collected poems. As W. Scott Howard highlights in his wonderfully rich introduction to *An Collins and the Historical Imagination*, critics through the decades have analysed the poems to make contradictory claims for Collins' religious and political affiliations: through her verse she is variously defined as Calvinist, Catholic, a supporter of the Commonwealth, and a Royalist. Howard's introduction also gives a thorough account of the history of critical engagement with Collins' work: from the first anthologising of her verse in the nineteenth century to her categorisation in the earlier twentieth century as a transcendent, devotional and meditative poet; and from her reclamation by feminist critics concerned with "gender/power relations in the private and public spheres" (9) to more recent interest in her political agenda and radical poetics. This is the first collection to be solely focused on Collins' poems, and although several essays in journals and chapters in collections that examine women's writing in the seventeenth century have considered her work, as yet no monograph has been published. The contributors to this collection, however, offer the kind of wide-ranging and deeply engaged analysis of Collins' poetry that one might expect from a monograph.

The essays are thematically linked, and offer a variety of fascinating investigations into Collins' "life and writing, religious and political milieu, and literary legacy within her time and ours" (14). As Howard summarises, the critical field has shifted its focus from "the poetics of devotion to the politics of dissent" in the poems, and the three sections of the collection follow this trajectory (18). The first six chapters consider Collins in dialogue with European traditions of devotional poetry, and offer close readings of her meditative verse in relation to sources and contemporary exemplars. In this first section,

work by Lyn Bennett on the intertwining of rhetorical and devotional modes in the poems, and on connections between Collins' work and Herbert's *The Temple* by Helen Wilcox, stand out as particularly illuminating. Chapters 7, 8, and 9, by Sidney Gottlieb, Marie H. Loughlin, and Bronwen Price, respectively, are engaged with Collins' poetic resistance and lyrical agency in the public realm, exploring how the poems negotiate ideas of religious and political reform, how they subvert generic conventions and dissent from gender norms. The final section of the collection offers a range of useful information and analysis, including a chapter by Robert C. Evans on anthologising Collins, and an afterword by Elaine Hobby which considers Collins' skill with versification and her metrical experimentation. The collection also includes a collaboratively annotated edition of one of Collins' most widely read poems, providing a wonderful opportunity to bring the work of the collaborators together in a very literal sense, and to produce fresh editorial perspectives on Collins' verse.

This collection of essays is thoughtful and thought-provoking, giving the reader a sense of both the broad range of approaches to the poems that have pushed Collins scholarship forward in recent years, and of the multiple directions which work on the poems might take in the future.

Sarah Lewis
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Elizabeth Teresa Howe. *Autobiographical Writing by Early Modern Hispanic Women*. Farnham, UK and Burlington, VT: Ashgate, 2015. xii, 308p., ill. ISBN 9781472435774. £70 (hardback).

Elizabeth Teresa Howe's latest book is an excellent contribution to the field. I wish it had been available a year ago when I designed a graduate course on "Memory, Testimony and Autobiography: Women Writers of Spain" as my students and I would have profited from this introductory study. Written in English with good translations of the Spanish texts (mostly by the author), it is especially useful to readers who may not know these writers' work.

Howe begins with the thorny theoretical issue of autobiography in the context of

women writing in the Middle Ages and early Renaissance. While we accept that Augustine wrote his *Confessions*, the idea of women writing their lives, confessions, military service reports or even letters is troubling. This is further exacerbated by the often repeated statement that "Spaniards – whether male or female – simply didn't write autobiographies" (2). Howe agrees with El Saffar that the "fundamental question facing the reader of Spanish women's autobiographical" (27) is "not who I say I am but who I reveal myself to be without meaning to" (*Rapture Engaged*, 73). Biographical writings by women are, according to Howe, "more often centred on relationships" with the authors focusing on "memories and events from their past, often with the help of others, in a communal effort of recollection and creation" (15). The study of these texts is further complicated by considerations of readership, authoritarian control, censorship, publication and the scrutiny of the Inquisition.

Given the chronological limits the author has set for her study, most of the women whose lives and texts she examines are nuns. One exception is Leonor López de Córdoba whose *Memorias* was the product of a clearly stated attempt at revisionist history to clear her family's name after the Trastámara Wars. Teresa de Cartagena is the first of the many writing nuns presented in this book. She is particularly interesting because, in her *Arboleda de los enfermos* (Grove of the Infirm) and *Admiración operum Dey* (Wonder at the Works of God), she writes from a doubly marginalized position as a woman who is also deaf. Teresa of Ávila is well known for her *Vida* (Life) but Howe also considers autobiographical elements in her other writings, especially her famous letters. The texts of other nuns – Ana de Jesús, María de San José, Ana de San Bartolomé, María de San Jerónimo, and Ana de San Agustín, all contemporaries and/or followers of Teresa of Ávila – are studied in Chapter 3. The *Vida i sucesos de la Monja Alférez* relates the picaresque experiences of the *Life and Events of the Nun Lieutenant Catalina de Erauso*, who was also a novice but fled the limitations of the convent and Spain to construct her own identity as a man in the Americas. Here, as in earlier chapters, Howe spends time on questionably irrelevant details that have more to do with contemporary gossip and petty rivalries or the modern reception of the texts and personas than on some of the more interesting topics that are only suggested, often in copious footnotes. The book

concludes with the Mexican Sor Juana Inés de la Cruz who, like Catalina de Erauso, sought independence but in the "equally masculine world of letters" (193). Howe states that: "When each woman considers the adoption of male dress they leave open consideration of transvestism and its underlying subtexts of misogyny and/or homophobia" (197). This subject needs further research.

These nuns wrote against the constraints imposed upon women – and religious women in particular – as they "sinned" against modesty, humility and obedience by daring to write and question male authority. Howe notes that "Sor Juana carves out an intellectual space both for herself and for other women to inhabit in pursuit of knowledge" (231). The same can be said of all these women authors and for that, as well as Howe's introduction to them and their works, we are grateful.

Marjorie Ratcliffe

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Richard Hunter. *Hesiodic Voices: Studies in the Ancient Reception of Hesiod's Works and Days*. Cambridge: Cambridge University Press, 2014. viii, 344p. ISBN 9781107046900. £65 / US \$99 (hardback).

The ancient reception of Hesiod's *Works and Days* has been the focus of recent scholarship of the highest quality: Koning, *Hesiod: the Other Poet* (Brill, 2010); Boys-Stones and Haubold (eds.), *Plato and Hesiod* (OUP, 2010); Van Noorden, *Playing Hesiod* (CUP, 2014). Richard Hunter's new book adds another voice to the chorus of Hesiodic reception. The focus is on stylistic and thematic aspects that were considered distinctive of Hesiod's poetry – what the ancient scholia call "the Hesiodic character." Memorable one-liners, wise maxims, catalogues, stylistic sweetness and didactic authority are some of the characteristic tones of Hesiod's voice. The title presumably alludes to the etymology of Hesiod from "he who emits the voice" (*bienai* and *audō*, suggested by Nagy). From the very composition of the *Works and Days*, what defines Hesiod is his voice and the ways in which it is perceived.

Hunter's book is the product of decades of study and is extremely well researched. Every page is clearly argued and full of new insights. The book covers more than a thousand years

of Hesiodic reception in Greek sources (no Latin works are examined), managing all the while to be both thorough and wide-ranging. The chapters are arranged thematically, not chronologically, which contributes to the book's coherence, but leaves the ways in which Hesiodic reception evolved through time hard to trace. A conclusion would have greatly helped the reader to follow this and other important arguments which may sometimes be lost in details.

A major contribution of the book is Hunter's analysis of what makes the *Works and Days* a didactic poem (Lilah Grace Canevaro's Hesiod's *Works and Days*, which came out from OUP after Hunter's book, tackles this issue from a different perspective). For Hunter, the technical knowledge that Hesiod presents is exemplary, not comprehensive, and meant to encourage men to do what is required. What defines Hesiodic didacticism is its protreptic force, not the technical information the poet has to offer. Crucial aspects of Hesiod's poetry and authority revolve around interpreting its didacticism. While Aratus reclaims technical knowledge as a virtue, Babrius' plain fables may target the notorious obscurity of Hellenistic poets, such as Nicander. The debates on wisdom and knowledge, experience and revelation, truth and lies, science and myth, morality and success, pleasure and usefulness hinge on the nature of Hesiodic didacticism.

A clear strength of the book is Hunter's ability to combine philological rigour with fascinating interpretations. His new reading of Callimachus' much discussed epigram about Aratus (*AP* 9.507; see 292–301) is a case in point. Chapter 4 is mostly concerned with discovering Plutarch in Proclus' scholia, but the insights we gain from this rather conservative approach are more intriguing. Plutarch offers different commentary on the same Hesiodic passage in different works and is keen on moralising Hesiod. The discussion on "enduring *hybris*," not as a victim, as the ancients thought, but as a perpetrator, as the moderns think, is exemplary of Hesiod's linguistic innovations. Overall, Hunter offers fine comments on Hesiod's language in the last chapter and throughout the book. His subtle readings of entertaining episodes from the *Life of Aesop* are some of the book's highlights.

My main quibble is about methodology. It would have helped to include in the introduction a section about the theoretical framework of intertextuality and reception

relevant to the study. For instance, how are we to distinguish specific verbal allusions from broader evocations of Hesiodic style? Hunter is often too cautious in accepting direct borrowings (see, e.g., 158–9) and his approach to intertextuality is rather traditional, focusing on the influence of a previous work on a later one. Is this the right approach for studying the polyphony of Hesiodic voices for which Hunter so convincingly argues? Taking modern theory into account could have strengthened the fine discussions about appropriations and the association of intertextuality with constructions of authority.

Overall, this is an impressive book and I have learned a lot from it, both from its contents and its style.

Ioannis Ziogas
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Laura Jansen, ed. *The Roman Paratext: Frame, Texts, Readers*. Cambridge: Cambridge University Press, 2014. xiv, 322 p., ill. ISBN 9781107024366. £65 / US \$99 (hardback).

This volume is the result of a conference, "Paratextuality and the Reader in Latin Verse and Prose Collections," which was held at the University of St Andrews in 2011. The time period covered ranges from the middle of the first century BCE to the Renaissance in no particular order.

The book presents thirteen essays that apply Gérard Genette's theory of the paratext to readings of Roman poetry. Genette's ideas about paratextuality are somewhat of a staple in literary theory, but, as Laura Jansen, the editor of the present volume points out, paratextuality has had a "low profile" in studies of Roman literature (3). Her own paratextual introduction thus frames the volume as filling a need with hopes of entering into a dialogue with other theoretical approaches to Roman poetry. Some of the essays, however, seem to use Genette's ideas as an occasion for interpretative forays of more interest to specialists, leaving paratextuality behind, and some are more convincing than others. But none will fail to spark thought on the nature of reading and the workings of literary culture. For the purposes of this review, I single out those essays that come closest to the volume's stated intent.

Roy Gibson's contribution, "Starting with the index in Pliny," presents interesting observations on indices of ancient works with particular attention on the index to the letters of Pliny the Younger. He argues that the index was a very early feature, perhaps dating to Pliny's own time, and that it allowed readers to select letters based on the addressee without reading the text straight through. A copy of this index resides in The Pierpont Morgan Library, New York (MS M. 42). Gibson's observation may persuade editors to include it in future editions.

Shane Butler's essay, "Cicero's *capita*," surveys the "headings" in manuscripts of Cicero. These *capita* are out-dented lines that mark sections of the text, thus allowing readers to navigate the text by scanning it. Butler holds that such *capita* – which, again, are not reproduced in modern editions – were introduced by Cicero himself.

Perhaps the most successful contribution is Bruce Gibson's "Paraintertextuality: Spenser's classical paratexts in *The Shepherdes Calender*." Gibson shows how Spenser references the well-known, but fraudulent, paratextual introduction of Virgil's *Aeneid* ("*Ille ego, qui quondam ...*" / "Lo I the man, whose Muse whilome ...") and how Spenser employs introductory remarks by an author identified as E. K., as well as commentary, introductory arguments and concluding emblems to evoke recent printings of Virgil's works and to situate his *Calender* in a paratextual framework that both enhances and problematizes his text.

Other contributors discuss the texts of Catullus, Statius, Ammianus Marcellinus, the inscription *SC de Pisone Patre*, Propertius, Roman wall paintings, Ovid's *The Amores* (Book I), the device of the seal, or sphragis, and Ovidian elegy, the last by Jansen herself. The volume has an extensive bibliography and an index. It is free of errors, save for an apparently errant repetition of previously quoted text and a misplaced figure caption at the top of page 47.

John Rauk
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Jacqueline Jenkins and Julie Sanders, eds. *Editing, Performance, Texts: New Practices in Medieval and Early Modern English Drama*. Houndmills, Basingstoke: Palgrave Macmillan, 2014. xvi, 256p., ill. ISBN 9781137320100. £50 / US \$90 (hardback).

At first glance this might seem just the sort of collection that students of both editing and performance have been waiting for. Indeed, the first section, “Enabling Manuscripts to Speak,” seems just what one is looking for and Murray McGillivray’s “The Towneley Manuscript and Performance: Tudor Recycling?” (49–69) and Andrew Taylor’s “Performing the Percy Folio” (70–89) do deal splendidly with questions of manuscript plays and performance, even if that includes pretending to be a medieval bard in the case of the Percy Folio. McGillivray concludes that the Towneley Manuscript is not closely connected to performance, but, as he says, “it is probably a dramatic manuscript that was associated, though at some remove, with actual performance” (65). Claire Sponsler’s “What the *Beauchamp Pageant* Says About Medieval Plays” (11–26) and Boyda Johnstone’s “Reading Images, Drawing Texts: The Illustrated Abbey of the Holy Ghost in British Library MS Stowe 39” (27–48) are also of interest, but perhaps not so closely related to performance questions.

The next section, “Performance Traces in the Archives,” has several solid and interesting pieces in it, especially James Purkis’s “The Revision of Manuscript Drama” (107–25). Purkis has the advantage, I suppose, of having real manuscripts to study and therefore is not engaged exclusively, or mainly, in theory. Also in this section, and of interest in their own individual ways, are Mary Erler’s “London Commercial Theatre 1500–1576” (93–106), “Playing Ghismonda for ‘fooles’ and ‘noble friends’: Revising for Performance Between *Glausamond* and *Ghismonda*” by Kirsten Inglis (126–45), and J. Gavin Paul’s “Cressida’s Letter: Readings and Performances in the Shakespearean Archive” (146–67). Paul is concerned with what happens (and how it happens) to Cressida’s letter in 5.3, and what stage action might be indicated when Pandarus asks what is in the letter and Troilus says: “Words, words, mere words, no matter from the heart. / Th’effect doth operate another way. / Go, wind, to wind, there turn and change together. / My love with words and errors still she feeds, / But edifies another with her deeds” (5.3.107–11).

The question is what Troilus does with the letter: does he tear it up and fling it in the air or does he do something else? Purkis discovered that when Anton Lesser, who played Troilus in the RSC’s 1985 production was asked this, he responded, “What letter[?] I have no recollection whatsoever of a letter – does Cressida write to Troilus?” and Purkis accompanies this quotation with a performance still of Lesser tossing the bits of the letter into the air (162–3). Purkis concludes, with justice, “I look at the picture [of Lesser], filled with wonder” (164).

And now we come to the final part, “Editing Through Performance,” and I am once again reminded that I wish all textual editors had to take the same oath physicians take: “First, do no harm (primum non nocere).” It is also the case that a clear and practical definition of editing is needed for everything in this section. Lynette Hunter and Peter Lichtenfels’ “(Un)editing with (Non) fictional Bodies: Pope’s Daggers” (171–97) is particularly in need of this. Their essay is shot full of phrases of modern critical theory, such as “if we think not of a reductive script, but of the text as a landscape, and environment: when we enter it we become part of an ecology. A word is no different than a rock, a house, a wall, the sea” (176). But this is one of the milder examples, and although the name of Philip Gaskell is invoked on page 175, when one goes to the endnote connected to that mention one finds that although his *From Writer to Reader* appears at the end of the note, no page number is given for where the fairly improbable material might be found – of course it will be found nowhere in Gaskell. More worrying still is Richard Cave, Eleanor Lowe, and Brian Woolland’s “Actors and Editors: A Feature of the Edition *Richard Brome* Online” (218–37) where editing verges on directing, and the use of performance begins to fossilize text, not unlike what has happened with Hamlet’s writing at 1.5.112–15 or Titus’s entry in a chariot. (For the disasters the latter can cause, see Antony Sher and Gregory Doran’s *Wozza Shakespeare! Titus Andronicus in South Africa* (1996).)

In the wish to be new and innovative all the authors in this section believe that what is needed is something other than what we have had since at least the early twentieth century: conservatively edited texts which provide vast and useful information in the notes and introductions attached to those texts. In fact, Lezlie C. Cross’s “Acting in the Paratext: Theatrical Material in Horace Howard

Furness’s *New Variorum Shakespeare*” in the Summer number of *Shakespeare Bulletin* (33.2, 191–213) provides a clearer and more editorially sound study of just how editing and performance have worked together and continue to work together. On matters of manuscripts and archival research, *Editing, Performance, Texts* is a sound collection, but I recommend that those interested in this subject consult Cross’s article and forgo the essays in the third section of this volume.

William Proctor Williams
University of Akron



Melissa Shields Jenkins. *Fatherhood, Authority, and British Reading Culture, 1831–1907*. Farnham, UK and Burlington, VT: Ashgate, 2014. viii, 208p. ISBN 9781472411617. £60 (hardback).

Melissa Shields Jenkins opens her monograph with a citation from John Stuart Mill’s “The Spirit of the Age,” in which he declared: “the nineteenth century will be known to posterity as the era of one of the greatest revolutions of which history has preserved the remembrance” (1). Jenkins traces the particular challenges that Victorian cultural revolutions posed to fatherhood and to “patriarchal authority” in general. She does not attempt a comprehensive overview of fatherhood in Victorian literature, but instead explores “specific conflicting constructions of patriarchal authority within the marketplace for books” (1), while also connecting “the crisis facing the author as authority with challenges to patriarchal authority” (4).

Jenkins uses Mill’s and Max Weber’s categorisations of types of authority to structure her analysis. Mill defined authority as based in “eminent wisdom and virtue,” “[the] power of addressing mankind in the name of religion,” and “worldly power,” while Weber’s delineation, which corresponds to Mill’s, describes the three kinds of authority as “traditional,” “charismatic,” and “legal” (6). Jenkins devotes chapters to Elizabeth Gaskell, George Meredith, Thackeray, George Eliot, Samuel Butler and Thomas Hardy: Gaskell and Meredith feature in Part I, “Traditional Authority;” Thackeray and Eliot are discussed in Part II, “Charismatic Authority;” and Butler and Hardy are analysed in Part III, “Legal–Rational Authority.”

One of the strengths of Jenkins' work is her impressive and detailed knowledge of a wide range of Victorian novels and non-fiction sources, along with their critical and philosophical contexts. It's relatively rare to see a young scholar tackle six major nineteenth-century authors in one study, and to do it while providing rich cultural contexts and astute close readings makes the feat particularly impressive. In one of the most intriguing and original passages in the book, Jenkins discusses nineteenth-century family prayer manuals, including their prevalence and their role in constructing the father as a domestic religious leader. These are documents that have surprisingly not received much critical attention, and they provide fruitful material for Jenkins' study.

Jenkins' reliance on Mill's and Weber's categorisations of authority is less effective. The two systems are certainly helpful, but to make them the main lens through which to interpret authority in major works of nineteenth-century fiction feels a bit reductive. Why mediate the subject through such a limiting lens? While both men are clearly important voices on the issue of authority, their interpretations are not necessarily the most relevant perspectives on the subject. Jenkins seems to predict this criticism when she invites readers early on to "add layers to this framework," mentioning Carlyle and Freud as fruitful "layers" one might explore. But I would have preferred her to do more of this broader exploration herself. Jenkins again pre-empts this line of criticism when she wonders in the conclusion whether her use of Mill's and Weber's categories is similar to Casaubon's endless and impotent "Key to all Mythologies" in *Middlemarch* (169). Jenkins' research offers far more insight than dreary Casaubon's, but that inner voice that nudged her to raise the comparison had a point. Nevertheless, this is a work of substantial and illuminating scholarship, and it will be an excellent resource for a range of scholars of Victorian culture.

Natalie McKnight
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Boris Kachka. *Hothouse: The Art of Survival and the Survival of Art at America's Most Celebrated Publishing House, Farrar, Straus and Giroux*. New York: Simon & Schuster Paperbacks, 2014. 433 p. ISBN 978-1-4516-9191-7. \$17.99 U.S. \$21.99 Can.

Boris Kachka's fascinating account of Farrar, Straus and Giroux was published at around the same time as two other studies of post-World War II publishing houses: Loren Glass's *Counterculture Colophon: Grove Press, the Evergreen Review, and the Incorporation of the Avant-Garde* (Stanford, 2013) and Ian S. MacNiven's *Literchoor Is My Beat: A Life of James Laughlin, Publisher of New Directions* (Farrar, 2014). *Hothouse* has the physical format of a bestselling paperback, from the sticker announcing its selection for a major prize to the blurbs on the cover ("Thrilling" – ENTERTAINMENT WEEKLY; "Valuable" – THE NEW YORKER; "Delicious" – THE WALL STREET JOURNAL). Open this "delicious" book, and you find four more pages of blurbs – many of them praising Kachka for targeting a non-academic audience. *USA Today* declares that "*Hothouse* simmers with gossipy tales of publishing . . . and [is] blessed with real-life characters who could star in any sexy novel . . . It's not a book just for intellectuals." But book historians and other intellectuals would be ill advised to turn away, because what follows is a captivating account of what Kachka presents as "America's most celebrated publishing house." More importantly, it is the result of five years of extensive research in the archive of the firm at the New York Public Library, in the Oral History records at Columbia University, and including hours of interviews with Roger Straus's son and former staff members.

The book starts with the deaths of Straus and Robert Giroux, his editor and partner for almost half a century (John Farrar, who co-founded the firm, makes only a passing appearance). The narrative consists mainly of entertaining anecdotes about the postwar publishing industry, including detailed stories of Straus's affairs with various female employees (Dorothea Straus referred to her husband's office as a "sexual sewer"). At times, one wonders how such a firm could have published some of the biggest names in the literary field – Susan Sontag, Philip Roth, and Tom Wolfe to name a few. Kachka gives sales figures and quantitative information, but I would have liked to see more graphs

and tables, perhaps at the end of the book to avoid interrupting the narration.

Kachka's ambition is not to write a scholarly book. He has little to say about the overall social or literary contexts of the post-war period. Although his history continues to the present day, he offers little insight into the major shifts in the publishing industry: the decline of independent bookstores, the transition towards online bookselling, and the rise of the e-book. Kachka is a contributing editor at *New York* magazine, and his archival research feeds into a series of vignettes that resemble magazine articles. Nevertheless, he is attentive to questions that interest book historians. For example, he explicitly addresses the origins of archival collections. He writes that "before the FSG files went into the New York Public Library," Peggy Miller (the firm's executive secretary) "was allowed to throw away whatever she considered inappropriate" (152). This sentence will resonate with any book historian who has worked in a mutilated archive, or an archive whose access has been restricted by gatekeepers. (This will be the subject of the SHARP panel at the Modern Language Association conference in January 2016.) Ultimately, *Hothouse* is a must-read for anyone interested in publishing history – and anyone who likes a good story.

Lise Jaillant
University of East Anglia



Sarah Tindal Kareem. *Eighteenth-Century Fiction & the Reinvention of Wonder*. Oxford: Oxford University Press, 2014. xiv, 290p., ill. ISBN 9780199689101. £55 (hardback).

The central concern of Sarah Tindal Kareem's new monograph is not whether enchantment survives secularization in the long eighteenth century, but how (primarily) the novel innovates and reconvenes wonder. If, prior to Daniel Defoe's *Robinson Crusoe*, wonder was largely maintained in the spiritual sphere as grace, Kareem explores ways in which the novel both salvages and leverages enchantment in its simultaneous project of mimetic, rational realism.

In one sense, the trajectory of Kareem's argument is dependent upon how the early novel teaches its contemporary readers to read for fiction, rather than for veracity (and

in this regard Kareem is openly indebted to Catherine Gallagher's important essay "The Rise of Fictionality"). In another sense, Kareem's project is an exciting re-assignment of wonder to the interstices of grammar, plot and reader-text pleasure. The foundational theory upon which her lucid argument rests is David Hume's critique of induction, and precisely "that the 'necessary connexion' we perceive between cause and effect is illusory" (80). The double bind Hume discovers is that the uncertain gap between cause and effect opens up a mad infinite regress of incredulity. Just as Hume avoids his own melancholy by adopting a diffident scepticism over an extreme scepticism, so Kareem parses various eighteenth-century texts for the same space of uncertainty, locating literate wonder therein.

By pairing a series of unusual bed companions, Kareem tracks secular enchantment through the long eighteenth century. She locates "everyday" marvelling in Hume and *Crusoe*, and erotic readerly suspension (plotted and grammatical) in Henry Fielding's *Tom Jones* and Horace Walpole's *Castle of Otranto*. Where *Otranto* teaches readers to read sceptically, Rudolf Raspe's *Baron Munchausen's Narrative of his Marvellous Travels and Campaigns in Russia* estranges readers to such an uncomfortable degree that they reclaim – through subsequent co-optive proto-fanfiction – something like fictional stability. Kareem's final chapter reads wonder through what she perceives as defamiliarised perspectival protagonists in Jane Austen's *Northanger Abbey* and Mary Shelley's *Frankenstein*. Where the creature sees the world wondrously anew in *Frankenstein*, the poly-vocal resonances of free indirect discourse in Austen suggest that wonder can be relocated within ironic distancing. The central chapters are ingenious in their attention to both the global impulses in the epoch and the minute torques within the texts examined. Less convincing are the extrapolations made from textual deconstructions. By way of example, the corn scene in *Robinson Crusoe* may map a strategy reconvening wonder to the everyday just "as if" it were God's providence (100–2), but this does not necessarily reflect Defoe's greater project, especially given *Crusoe's* contingency as the novel progresses.

If spiritual grace evolves into sceptical literate wonder as the novel develops in form, this suggests in turn that religion is merely another uncertain narrative leveraging a very

human need to believe. Certainly, Kareem's arguments around plot suspense, syntactic withholding and the various ways in which characters and readers "wonder *at* and wonder *about*" (8) hint at an essential human capacity toward supernatural attentiveness. The question remains as to why doubt and belief are human attributes. And if the novel trains its readers against rational knowing, self-selecting rather for suspended disbelief, how is uncertainty useful?

Scholars of eighteenth-century literature, natural philosophy, and early thought concerning enchantment will find *Eighteenth-Century Fiction & the Reinvention of Wonder* provocative, informative and astutely argued.

Kathryn Kuitenbrouwer
University of Toronto



Andy Kesson and Emma Smith, eds. *The Elizabethan Top Ten: Defining Print Popularity in Early Modern England*. Farnham, UK and Burlington, VT: Ashgate, 2013. xiv, 274p. (with b/w figures). ISBN 9781409440291. £65 (hardback).

This volume seeks to extend recent discussions of the notion of the popular in early modern England to take in conceptions of popularity in the print culture of the Elizabethan era. The book offers, as editors Andy Kesson and Emma Smith indicate in their introduction, "a range of current thinking about early modern popularity, bringing together material textual criticism, the history of the book, conceptual frameworks, empirical data and evidence of reading practices" (15).

The volume is divided into two parts, opening with a set of four longer essays united under the title "Methodologies," followed by a series of ten shorter pieces – each about ten pages long – gathered under the book's own main title "The Elizabethan Top Ten." This latter set of essays does not offer analyses of the publication and reception history of individual texts; this is not the kind of "top ten" which offers an Elizabethan textual version of the pop charts. Rather, the shorter essays provide what amounts to a series of case studies, generally of particular genres of texts, such as almanacs (Adam Smyth), news pamphlets (S. K. Barker), household manuals (Catherine Richardson) and sermons (Lori Anne Ferrell). A number of contributors do explore more narrowly defined topics such as

the *Book of Common Prayer* (Brian Cummings) and damask paper (Juliet Fleming). Taken as a whole, the ten short essays offer a series of rich and wide-ranging studies, interlinking sometimes directly, sometimes tangentially, but providing, together, a complex sense of the print culture of the era. These essays will be of interest to scholars of Elizabethan textuality, but they will also be ideal for introducing students to important particular aspects of the book trade.

The four diverse chapters which open the volume are substantial, wide-ranging essays which serve significantly to reshape our understanding of key elements of early modern culture. Alan B. Farmer and Zachary Lesser extend the superlative work that they have presented elsewhere, as they have now worked through the printed Short Title Catalogue (STC), categorising every item by genre and sub-genre – an extraordinary feat, which yields many interesting results, such as a surprising but noticeable decline across the period in the popularity of books included in the category "Politics and History." It will take scholars some time to absorb the implications of the many graphs and tables included in Farmer and Lesser's chapter, but we certainly have a much greater understanding of the general territory of the early modern print world as a result of their research. Lucy Munro's fascinating essay takes up the issue of the popularity of older texts published during the period, tracing the strategies whereby such texts were brought to compete in a marketplace substantially driven by novelty. Munro includes a useful appendix of works marketed specifically on the basis of antiquity (73–8). Helen Smith's chapter on "Popularity and Collecting in Elizabethan England" traces the various ways in which texts circulated through what were effectively a variety of early modern "social networks," and Neil Rhodes contributes a fine essay on issues of canonicity and popularity in relation to Shakespeare's writing career, both complementing and interrogating recent conceptions of Shakespearean authorship advanced by scholars such as Lukas Erne and Patrick Cheney.

The Elizabethan Top Ten is a first rate collection which will stimulate much debate in the field of early modern textual studies. The editors deserve great credit for expanding our understanding of the concept of popularity in this era.

Andrew Murphy
University of St. Andrews

Benjamin Kohlmann, ed. *Edward Upward and Left-Wing Literary Culture in Britain*. Farnham, UK and Burlington, VT: Ashgate, 2013. xxii, 210p., ill. ISBN 9781409450603. £95 (hardback).

The novelist Edward Upward died in 2009 at the age of 105. Many of his obituaries portrayed him as a man of influence but not of notable achievement. As a close friend of W. H. Auden and Christopher Isherwood, Upward was credited with an important role in shaping the allusive, parabolic and urgently political style with which the Auden group became associated in the 1930s. At the same time, Upward's career was held to illustrate the grave creative dangers of too much political commitment. While his obituarists acknowledged that his early work evinced a certain idiosyncratic vivacity, they argued that his post-war output had been condemned to drab irrelevance by his stubborn faith in Marxism–Leninism. If Upward had followed Auden's example and sloughed off his Marxism at the end of the 1930s, he might well – or so the argument went – have matured into a subtle chronicler of the English scene. Instead he persisted with his delusions about communism and never fulfilled his creative potential.

This stimulating collection of essays, ably edited by Benjamin Kohlmann, proves beyond reasonable doubt that the established view of Upward is little more than a travesty. Demonstrating that Upward's relationship with Marxism was always questioning and never crudely dogmatic, it shows that his work is worth reading in its own right. It seeks to make its case in a number of ways. Some of the essays – notably those of Ben Clarke, Valentine Cunningham and Nick Hubble – use the techniques of the literary historian to relate Upward to the cultural and political milieu in which he moved. Those by Charlotte Charteris and Helen Small show that his work is sufficiently complex to withstand exposure to modern critical theory, employing the ideas of Judith Butler, Henri Lefebvre and Guy Debord to illuminate his central preoccupations. Several other essays identify a set of reoccurring themes in Upward's work, focusing on such disparate topics as teaching (Simon Grimble), walking (Rod Mengham) and defecating (Joseph Elkanah Rosenberg). One of the book's most admirable features is its refusal to focus exclusively on the work of the 1930s. In a long overdue act of historical recovery, Kohlmann and his contributors flag

up the importance of the *Spiral Ascent* trilogy as well as the strange, oneiric and haunting short fiction which Upward produced towards the end of the twentieth century.

All of the essays, including Kohlmann's introduction, have important and illuminating things to say. It would be invidious to rank them in order of merit. Nevertheless, the contributor who works hardest to relate Upward to the wider radical culture of his day is probably Ben Clarke (35–51). Clarke's goal is to situate the writings of the 1930s against the Soviet-inspired taste for realism which dominated the literary left at the time. While recognising that Upward was influenced by the idea of Socialist Realism, Clarke argues persuasively that works like *Journey to the Border* went far beyond it in their aesthetic ambitions. In particular, Upward rejected the demand for a purely "objective" description of social structures and sought instead to evoke the individual's inner responses to the chaotic world of interwar capitalism. In so doing he drew on the techniques of modernism while never losing sight of their limitations.

Nothing has done more to blight Upward's reputation than the belief that his intelligence was somehow petrified by his immersion in communist cultural orthodoxy. In reminding us that Upward was always his own man, this important book goes a long way towards restoring him to his rightful place in literary history.

Philip Bounds
Independent Researcher

Kate Krueger. *British Women Writers and the Short Story, 1850–1930: Reclaiming Social Space*. Houndmills, Basingstoke: Palgrave Macmillan, 2014. x, 266p., ill. ISBN 9781137359230. £55 (hardback).

Kate Krueger's *British Women Writers and the Short Story* addresses women writers' use of social space in two key ways: the social space of the short story itself, which Krueger reads as an apt political space for women writers; and physical spaces, ranging from drawing rooms to city streets to colonial outposts. Krueger is keenly interested in the ways in which the short story provided a space for women writers to create heroines who transcend prescribed gender roles by "redefining their boundaries" (2) – in other words, by shifting, repurposing and making

spaces their own. Krueger reads the short story as political precisely because of its focus on breaking boundaries and on incidents that are outside of the everyday. By focusing on the unusual, Krueger argues, women writers allowed their characters greater freedom of movement and opportunity. Likewise, in Krueger's reading, physical spaces can be sites of liberation through acts of reclamation.

Krueger begins by examining Elizabeth Gaskell's *Cranford* stories and their focus on narratives of spinsters – as opposed to families – occupying domestic interiors such as the drawing room as a means to push back against the erasure of single, older women. In a chapter on the ghost stories of Mary Elizabeth Braddon and Rhoda Broughton, Krueger argues that ghost stories reveal homes and marital relationships as vulnerable to trespass and abuse. Shifting to the public space of the city, Krueger also looks at the negotiations over women's freedom of movement in London in women's experimental short fiction in *The Yellow Book*. In Krueger's reading, the impressionistic style of late nineteenth-century short fiction was suited to meditations on women navigating public spaces.

In a particularly compelling chapter, Krueger takes up Katherine Mansfield's and Barbara Baynton's emphasis on the difficulties faced by settler women in New Zealand and Australia, difficulties that are often glossed over in narratives of colonial self-sufficiency. Arguing that both Mansfield and Baynton have been misunderstood – Mansfield because she is primarily read as a modernist and Baynton because she is usually classed as a colonial writer – Krueger emphasises the stylistic innovation and political potential that emerges from resituating these authors as colonial modernists. Considering the new insights that Krueger is able to bring through widening the geographic and critical lens for both of these authors, one would have liked to see Krueger engage with US women's regional writing as well. Opening up the geographic scope of this study in such a way would have put Krueger's analysis in dialogue with Judith Fetterley, Marjorie Pryse and others who have been attentive to the reshaping of spaces and narrative point of view in the works of writers like Mary E. Wilkins Freeman, Sarah Orne Jewett and Rose Terry Cooke.

Throughout, Krueger offers detailed readings that are attentive to each text's periodical print context, and this is a real

strength of the volume. Whether she is assessing the politics of Gaskell's choice to redefine the family and women's roles within the context of Charles Dickens's *Household Words* or analysing the tensions between text and image in Mansfield's short stories in *Rhythm*, Krueger's nuanced readings of text and context add an important dimension to her study.

Sigrid Anderson Cordell
University of Michigan



David E. Latané. *William Maginn and the British Press: A Critical Biography*. Farnham, UK and Burlington, VT: Ashgate, 2013. xvi, 368p., ill. ISBN 9781409449416. £95 (hardback).

William Maginn, born in Cork in 1794, dead of pneumonia at the early age of forty-eight, was during his brief career one of the most prolific contributors to British print, press and periodical culture of the early to mid-nineteenth century. A rumbustious writer for the early, scabrous issues of *Blackwood's Magazine*, a stalwart of the famed *Fraser's Magazine*, founder and participant in numerous, short-lived newspapers and journals throughout the 1820s and 1830s, Maginn flashes through the memoirs and accounts of key publishers, editors and cultural arbiters of the period in vivid manner. Yet this most protean of correspondents and editors has to date never benefited from an adequate study of his complex and multifaceted life and work.

David Latané has taken giant steps towards remedying this gap, spending years delving deep into extant archives, vacuuming up every scrap of information available and organising the results in a deeply sympathetic and uniquely special study of Maginn and his legacy. Latané uncovers material that sheds fresh light on Maginn's origins in Cork, and the intellectual development and drive that enabled this polymathic satirist to emerge from Irish backwaters to London-based success navigating mid-century British journal spaces.

Maginn gained early recognition for his talents writing anonymous satirical poetry and prose for *Blackwood's Magazine* from 1819 through to the 1820s. Under the pseudonym of Morgan O'Doherty, he would go on to contribute to *Blackwood's* long running, *jeu d'esprit* monthly mock-conversational *Noctes*

Ambrosianae from 1822 through to 1828. Blackwood contacts enabled Maginn to extend links into Tory circles of the time, working with John Gibson Lockhart and John Wilson Croker, as well as attempting to salvage Disraeli's disastrous venture in 1826 of the John Murray-supported, conservative daily *Representative*. Murray was to sink a colossal £26,000 into the production, which lasted barely six months, and its failure led him to the brink of bankruptcy. Lack of qualified editorial management also led him to drink and despair. As one later anecdote had it, Murray, drunkenly wandering about Cavendish Square in London, was asked if he needed a coach; he replied vociferously: "No, d— me Sir, I want an Editor!" Maginn's part in this episode, during its short existence, was as a consistent contributor of valuable columns and news items, and he attempted to shape its content in the vacuum caused by the lack of a strong editorial hand at the tiller. In 1829 he would find more amenable space in the newly launched *Fraser's Magazine*, venting fully on topics of the day – a Tory humanist who used the magazine's columns to release a "great rage against his time," both positive and negative in tone (122). His relationship with Fraser's would last until 1837, upon which he took up similar writing opportunities for the newly founded *Bentley's Magazine*. His shift in journals was caused in part by a terrible beating in 1836, inflicted on the journal's founder Hugh Fraser by a minor member of the landed gentry incensed at a piece Maginn had anonymously penned for *Fraser's Magazine*. It was a tragedy that would haunt Maginn until his own untimely death in 1842.

Latané's exploration of Maginn's work is deeply researched, meticulous and exhaustive in nature. Yet he wears his erudition lightly, entertainingly and fluently conjuring up the interconnected and internecine literary print world Maginn inhabited throughout his twenty-odd years of activity. Particularly illuminating are his analyses of Maginn's complex relationships with major periodical publishers such as William Blackwood, John Murray, Hugh Fraser and Richard Bentley. The strength of this study lies in Latané's astute analysis of the layers of cultural context and meaning behind Maginn's periodical work, as he shows how pieces emanated from particular events, rippled out into wider cultural circles, and were reflected upon in social contexts that now elude us. It is also clear that Maginn's life of passion, scandal,

astute social commentary yet also scathing and scabrous satirical work, has left its mark on Latané, who writes with clear affection for this most interesting of periodical press contributors.

Latané's work joins other recent socio-cultural studies of print culture, such as Patrick Leary's *The Punch Brotherhood* (2010), in highlighting the place of gossip, oral culture and social networks in shaping print and periodical culture of the early nineteenth century. It is to be commended for its immersive and clear-sighted contextualisation of this culture for our benefit.

David Finkelstein
University of Edinburgh



Hannah Lavery. *The Impotency Poem from Ancient Latin to Restoration English Literature*. Farnham, UK and Burlington, VT: Ashgate, 2014. viii, 202p. ISBN 9781472422026. £60 (hardback).

In this well-researched monograph, Lavery surveys the impotence poem from Catullus in the mid-50s BCE Rome through to Wycherley in the early eighteenth century. Her central argument is that poems centred on an impotence motif should be viewed in intertextual dialogue with each other, and that abbreviated connections, such as the well-recognised one between Ovid's *Amores* 3.7 and Rochester's "Imperfect Enjoyment," can be more productively interpreted within a longer and more complicated literary lineage.

The nine chapters proceed in chronological order from classical Latin texts (Catullus, Horace, Propertius, Tibullus, Ovid, Petronius) via Belleau's French impotence poem and into the English Renaissance and Restoration periods. Particular attention is given to Thomas Nashe, Rochester and Aphra Behn in the English chapters, though much useful material on lesser-known and anonymous impotence texts is also included. A surprising omission is the *Priapeia* poems misattributed to Virgil in the Renaissance period and placed in the *Appendix Vergiliana* by Scaliger. It might also have been useful to have looked at Louise Labé's female-voiced impotence poetry, especially when discussing Behn.

Given the length of the historical period covered, Lavery does a good job of locating the texts culturally and politically. Individual

chapters concentrate on how the impotence motif is used to explore social and cultural anxieties, and to comment on or critique social and political contexts – the specific links, though, between particular texts and the cultural claims being made for them are sometimes tenuous. The chapters reiterate impotence as a symbol for masculine incontinence and lack of control, and as a way of foregrounding problematics of service and obedience; however, they do not always pin down securely what those concepts might mean in, respectively, classical Rome, Renaissance France and Restoration England.

There are places throughout where the book relies too heavily on previous scholarship to make its arguments, and more detailed close readings of the texts would have usefully provided textual evidence for the assertions being made. There is a submerged strand which seeks to read the impotence poem as a locus for poetic rivalry (most pressingly between Marlowe and Nashe) which never really comes into clear focus. The book also tends, surprisingly, to interpret the impotence poem as a fundamentally conservative text which challenges “lewd and boisterous behaviours which can be perceived to be a threat to order” (91). More detailed evidence is needed to convince that impotence poetry is generically supportive of “order” at the various historical moments considered here.

Methodologically, a critical idiom of intertextuality and poetic dialogue is used throughout. Surprisingly, there is no discussion of reception theory which might have offered a conceptual framework for the textual relationships considered here. Chapters trace lines of the impotence family tree, and there is sometimes a lack of clear evidence as to why a text is placed in relation to “the Lucretian–Hobbesian vein” (106) as opposed to an Ovidian or Propertian mode of writing. It would be helpful, too, if the chapters interrogated their terms of reference more self-consciously: can we talk about the “pornographic,” for example, in the early modern period? Is impotence really a straightforward “allegory” as is asserted here, or is it working in more complex and variable ways?

There are some typographical errors throughout (“solider” instead of “soldier” at various points, “*matus*” for “*natus*”). Latin quotations are translated into English but, oddly, French quotations sometimes are not. There are also some inconsistencies in referencing: sometimes references are

given in-line, at other times as footnotes. Nevertheless, the work here gathers together a fascinating range of poetry from classical Latin, French and English, all of which uses an episode of impotence to articulate something beyond the personal, the sexual, the intimate and the private. Lavery has succeeded in showing the extent and scope of this literary motif and how it subsists in a greater range of poetry than merely the familiar and well known.

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Laura Mandell. *Breaking the Book: Print Humanities in the Digital Age*. Oxford: John Wiley & Sons, 2015. xiv, 226p., ill. ISBN 9781118274552. £60 / US \$90 (hardback).

Laura Mandell’s provocatively-titled book articulates the role of the book in society, and the ways that role intersects with and responds to the rise of digital culture. When she speaks of “breaking the book,” she is attempting to describe this form and what ties us to it, while also discussing the humanities, which she refers to as “disciplines of the book,” and how these fields have shifted in the digital age.

Mandell’s book is thoughtfully written, and does a good job of presenting a complex topic in a concise and mostly accessible way. Importantly, she takes advantage of the book’s form as a way to initiate conversations about that form – for example, by doing “bookwork” (“an accounting of passages previously published in other articles and books”, 1) in Chapter 1, and pointing to the ways in which printed and digital media are (or are not) suited to this task. Or by using the heading of “Advertisement” instead of “Preface” as she introduces her book, and then concluding this section by clearly describing to the reader what she means and why it is relevant to this work.

Mandell begins with an anecdote that reminds readers of the importance we place in the physical book, and the artistry and intention that accompanies its creation, while bringing in other examples throughout to show the opportunities and constraints presented by physical and digital media. The book is divided into three sections, each titled in a way that reflects the book production process, thus helping to situate our thinking

about the book. The first section, “Pre-Bound,” discusses the use of language in our writing and interpretation of the book. The second section, “Bound,” is the only one to include multiple chapters, and focuses on interaction with the book as a work, both by the individual critic and by the humanities disciplines. The final section, “Unbound,” offers a conclusion that problematizes some of our preconceived notions about publication, and asks how we can bring the best of book culture into our digital age, while breaking our ties with current practices that no longer serve us.

Unlike her colleagues who focus on more specific topics (e.g. a particular author or press, or a particular time period), Mandell steps outside the fields of digital humanities and book studies to critique those fields as a whole. Her work is particularly valuable as each chapter includes the history of the book from manuscript to print and through the present digital age, and the arguments she makes are ones that could easily apply to these fields of study in the future as well. In her conclusion, she reminds readers of her focus on earlier technological and cultural transformations.

Mandell does the important work of using these past transformative periods to inform her understanding of our current transformation, but her predictions lack the doom and gloom that sometimes accompanies treatises on the rise of digital culture (in fact, she devotes time to describing some of this pushback to digital humanities and the reasons behind it). Instead, Mandell reminds us of the importance and the irreplaceable value of the book, while presenting digital media as an addition to our tools as scholars, rather than as a replacement for existing tools.

Julia Skinner
Florida State University



Ingrid Tieken-Boon van Ostade. In *Search of Jane Austen: The Language of the Letters*. Oxford: Oxford University Press, 2014. xiv, 290p., ill. ISBN 9780199945115. £41.99 (hardback).

Before listing merits and demerits of *In Search of Jane Austen*, the reviewer should declare an interest, or a form of personal bias. In 2009, I published with Ashgate a book on *Jane Austen's Narrative Techniques* – an attempt at using pragmatic stylistics for a general analysis of Austen's novels. In the introduction, I lamented that “very few linguists have devoted themselves to Jane Austen,” and duly cited J. F. Burrows' book-length *Computation into Criticism* (1987) as well as a few essays and articles in the same or a similar vein. Five years later, Ingrid Tieken-Boon van Ostade starts her monograph on Austen's letters with a similar complaint that “among this wealth of material [on Austen], studies of Jane Austen's *language* are few and far between” (1). She then references Burrows and the self-same essays and articles, but makes no mention of her 2009 precedent. No wonder linguistic studies of Jane Austen are starved for attention, then, if even the linguists fail to take note of each other's existence.

Quite apart from these parochial matters, however, Tieken-Boon van Ostade has pursued an independent line of research which deserves the full attention of her fellow critics: her “search [for] Jane Austen” is conducted within the corpus of Austen's letters (with the help of WordSmith Tools), as well as in the already existing corpora of the novels and manuscripts. Her purpose, as stated in the introduction, is to “throw light on Jane Austen's linguistic identity in as far as it can be reconstructed from her letters” (5).

How far can she be said to be successful in this enterprise? Even leaving aside the question of what a “linguistic identity” may be – I have an intuitive understanding of what the author means here, but I would be hard put to define it – the answer must still be doubtful. Tieken-Boon van Ostade does a very thorough job of sifting through Austen's epistolary grammar and vocabulary, but in the end the results are uncertain – as in much computational and corpus-driven research – and “Jane Austen” ends up looking as elusive as in the novels. Witness her use of “fun,” a word that was at the time considered vulgar: it occurs three times in the corpus, but one may not be sure that the word is not used with some sort of condescension towards

the recipients of the letters (14–15). When we reach the conclusion, we are not surprised to hear that Austen's usages are sometimes normal and at other times aberrant, if seen in the context of her time. However, one does not feel that Austen's “linguistic identity” has been sufficiently illuminated – or one feels that if it has, that identity remains as light-resistant as ever.

Which is not to say that *In Search of Jane Austen* is a useless book – for one thing, it is interesting for the very truths it fails to uncover, and for another, it has many little joys in store for its reader. Among these one must surely count the chapters on letter-writing (26–50) and on the novelist's circle of pen-friends (51–78), where the author, using her computational findings as levers, paints a vivid picture of Austen's epistolary life and times.

Massimiliano Morini
University of Udine, Italy



Giovanni Parmeggiani, ed. *Between Thucydides & Polybius: The Golden Age of Greek Historiography*. Cambridge, MA and London: Harvard University Press, 2014. viii, 328p. ISBN 9780674428348. £18.95 / US \$24.95 / €22.50 (paperback).

This collection of essays originated from two conferences held at Harvard and Bologna in 2007. *Between Thucydides & Polybius* disputes the widespread opinion that fourth-century historiography marks an insignificant transition from fifth-century classical historians to the Hellenistic period. Emphasis is placed on reading and evaluating surviving works and fragments on their own terms and in their particular historical contexts. The contributors to the volume address three major themes: the importance of setting aside preconceived notions as we assess the value of post-classical Greek historiography; the need to appreciate contemporary political and cultural issues; and the freedom of fourth-century historians from the generic constraints provided by their predecessors.

The question of genre is first addressed in Riccardo Vattuone's essay on the roots of historiography and in particular the contribution of Theopompus whose

sophisticated understanding of historical causation in Thucydides drew attention to the rise of Macedon under Philip II. John Marincola examines the issue of genre as it relates to Isocrates and fourth-century intellectual debates about the nature and purpose of historical writing.

Roberto Nicolai's treatment of Xenophon continues the discussion of genre. Xenophon, Nicolai argues, does not so much cross generic boundaries between fiction and history, as Tatum maintains (*Xenophon's Imperial Fiction: On the Education of Cyrus*, 1989), as seek to establish “the reliability of an account from the past” (83). Cinzia Bearzot's essay concludes that Xenophon's preference for oral testimonies over documents reflects an interest in reconstructing contemporary events rather than recounting those of the distant past.

The next three essays focus on the fragments of Ephorus as they relate to continuities between fifth- and fourth-century historiography. Parmeggiani re-examines the long fragment (F 196) on the causes of the Peloponnesian war to argue that Ephorus offered broader and more balanced insights into the causes of the war. Nino Luraghi relates Ephorus' decision to begin his *Histories* with the Return of the Heraclidae (which seems to have played a role in debates of the day regarding Macedonian hegemony). John Tully's contribution argues that Ephorus' history reflects a contemporary “*personal*” historiographical vision which reflected his time, his society, and his interests” (190).

The essays of Dominique Lenfant and Christopher Tuplin show that fourth-century writers of Persian history (Ctesias, Dinon and Heracleides of Cyme) paid attention to historical causation even as they composed a “political ethnography ... of the present” (208). Tuplin asks whether fourth-century Greek historiography displayed any sense that the Achaemenid Empire was vulnerable to destruction (“No”), and in so doing he surveys events across the Greek world.

Rosalind Thomas studies the role that local deeds and traditions played in the flourishing of fourth- and third-century Ionian “polis” histories. The histories of Delos, Ephesus and Miletus are shown to have fostered a sense of communal pride in the past and of self-assertion in the present. Sarah Ferrario discusses how outstanding individuals of the age used “tools of memory” (public statues, monuments, etc.) to promote their uniqueness.

Lucio Bertelli's essay on the importance of observation and scientific methodology in Aristotle's concept of *historia* completes the collection.

The book contains an Index Locorum and Subject Index. There is little cited in the bibliography later than 2011.

Students of Greek history of all periods will find much that is stimulating and valuable in these papers.

Carl Anderson
Michigan State University



Patrick Parrinder, Andrew Nash, and Nicola Wilson, eds. *New Directions in the History of the Novel*. Houndmills, Basingstoke: Palgrave Macmillan, 2014. xii, 260p., ill. ISBN 9781137026972. £55 / US \$85 (hardback).

One might reasonably ask whether there remain "new directions" for the study of the novel. In 14 essays, edited by Patrick Parrinder, Andrew Nash, and Nicola Wilson, this book answers affirmatively. The collection originated in a 2009 conference at the University of London, and it coincides with the new multi-volume *Oxford History of the Novel in English*, which began appearing in 2011. Many of the chapters in *New Directions* were written by editors or contributors to the *Oxford History*, and we are told that "each chapter offers a combination of practice and theory in that it joins the actual rewriting of the history of the novel to reflections on that rewriting" (109).

The various focuses of these essays range historically from the seventeenth to the twenty-first centuries and geographically from Africa and New Zealand to Britain and America, but they are grouped under four headings. The first three pertain to methodology. Part I, "The Material Text", includes essays by Thomas Keymer, Nash, Matthew Pethers, and Wilson on the history of the novel as a book. "Literary Histories: Questions of Realism and Form" consists of what we might call genre studies by Parrinder, Nancy Armstrong, Rachel Sagner Buurma, Max Saunders, and Pam Morris. "The Novel in National and Transnational Cultures", with chapters by Jonathan Arac, Mark Williams, and Simon Gikandi, looks at the wider cultural spheres in which the novel

participated. A fourth section, "The Novel Now", offers assessments of the recent and current state of the genre by David James, Cyrus R. K. Patell, and Deborah Lindsay Williams.

Many of the essays are interesting, but the contributions by Keymer, Armstrong, and Gikandi stand out as especially suggestive of new possibilities in novel studies. Their chapters, moreover, might be said to represent the best of the first three sections. Keymer notes that novelistic realism owed much to the eighteenth century's newly uncluttered – and therefore transparent – page, but he nevertheless insists that throughout the period many writers in addition to Laurence Sterne worked in partnership with printers and experimented creatively with typography. Bringing their experiments to the fore, Keymer pushes back against the bias for modernists and postmodernists as innovators of the *mise en page*. Armstrong, drawing on Franco Moretti, reminds us of what we exclude with normative assumptions about the novel's realism. She proposes a history of the novel that is itself Gothic, one that incorporates marginalized epistemologies and ideologies. Among her fascinating claims is that "Gothic fiction exposes the apparatus that overdetermines what we consider real, but it does so in order to offer unacceptable alternatives that dispose us toward compromise formations" (107). Gikandi complicates Moretti's notion of the novel's diffusion, seeing more than a negotiation of Western forms and non-Western materials. Those forms were often inadequate to the materials, which at first emerged in different forms. Whereas African novelists in the 1950s "turn[ed] what might simply have remained folklore into something we recognise as novels", a second generation "considered the novel as their inheritance and hence did not try to transform it" (204).

In the space here, I can only hint at the richness of these essays. The book as a whole deserves the attention of anyone interested in the history of the novel and the future of its study.

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Patricia Pender and Rosalind Smith, eds. *Material Cultures of Early Modern Women's Writing*. Houndmills, Basingstoke: Palgrave Macmillan, 2014. xiv, 226p., ill. ISBN 9781137342423. £55 (hardback).

Emerging out of the Early Modern Women's Research Network in Australia and a recent conference at the University of Reading, the essays in this collection examine how attention to material contexts can shape our understanding of early modern women's texts. In doing so, many of them draw on Matt Cohen's model of the "publication event," articulated in his *The Networked Wilderness: Communicating in Early New England* (University of Minnesota Press, 2009). Cohen sees texts not as unitary instances of a single authorial voice, but as choral and ongoing, involving a range of agents in both composition and reception. As Patricia Pender and Rosalind Smith's wide-ranging theoretical introduction to this volume points out, such a conception uncovers a variety of possible roles for early modern women, providing a new perspective on the (still quite male-focused) study of material culture and the history of the book.

Organised roughly in chronological order, the subsequent chapters can be further divided into two sections, the first focusing on women as writers or otherwise creators of texts, and the second on the subsequent reception of their works. When dealing with topics such as manuscript poetry and translation, of course, the line between production and consumption remains blurry: indeed, such blurriness is often the point.

Among the most interesting work in the volume is Helen Smith's opening essay on women and the materials of writing, which focuses both on the domestic context of items such as ink and goose quills, and the ways in which these sometimes uncooperative tools are figured metaphorically within the texts they inscribe. Pender's chapter on Katherine Parr as a patron of the English *Paraphrases of Erasmus* similarly shows the connections made in early modern writing between women's textual and domestic labour, with the Queen depicted as "ghostly housewife" (48) to the nation. This essay is particularly adept at teasing out the various permutations of "authorship" at work in Parr's commissioning and patronage of an English translation by several hands of Erasmus's compendium of biblical commentary: while Parr may not have been

the “author” of the *Paraphrases* in the modern sense (in so far as anyone was), Pender demonstrates her “extra-literary textual agency” as a “cultural producer” (37).

Where Pender (together with Deborah Uman’s work on Elizabeth Cary’s translations and Michelle O’Callaghan’s chapter on female-voice bawdy poetry) asks us to reconsider how we define an early modern “woman author,” Margaret J. M. Ezell does the same for the distinction between “private” and “public” writing. Examining the published “familiar letters” of early professional writers such as Susanna Centlivre, Ezell draws provocative parallels between this period of technological change at the turn of the eighteenth century (including the introduction of the Penny Post) and contemporary women’s engagement with social media.

As these brief summaries suggest, the essays in this collection employ a range of methodological approaches, although several of them (such as O’Callaghan’s and Kate Lilley’s) also demonstrate the challenges of marshalling this variety of examples into a unified argument. Rosalind Smith’s examination of marginalia in Mary Stuart’s Book of Hours and Paul Salzman’s study of the transcription of Mary Wroth’s *Love’s Victory* in the nineteenth century, on the other hand, have their basis in suggestive but fairly limited evidence. Marie-Louise Coolahan’s concluding essay, meanwhile, shows how further such evidence may be discovered in future, surveying recent and ongoing digital projects that shed light on the reception of early modern women’s writing through a productive combination of quantitative and qualitative analysis.

On the whole, then, this volume (and its bibliography) certainly indicates the current breadth and vibrancy of the study of early modern women’s writing – a field now confidently emerged rather than emerging, and one which has significant contributions to make to our understanding of print and manuscript cultures in this period and beyond.

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Rosa Salzberg, *Ephemeral City: Cheap Print and Urban Culture in Renaissance Venice*. Manchester: Manchester University Press, 2014. xiv, 202p., ill. ISBN 9780719087035. £75 (hardback).

The subject of this book is what the author calls “cheap print,” something on one sheet of paper, folded into an octavo or a quarto, almost always in the vernacular and associated closely with oral modes of communication and easy accessibility on the streets. Such publications tended to fall into one of several genres: chivalric tales like Ludovico Ariosto’s *Orlando Furioso*, which cycled through various literary communities in the sixteenth century; verse news accounts, which commonly appeared at the beginning of the sixteenth century in the same form as chivalric tales but were gradually replaced by other types of printed news; pamphlets and flyers containing practical, medical or scientific knowledge, which became more prolific over time; and devotional or religious material, the most common type of cheap print. Such ephemeral material has been attracting more and more scholarly attention of late, but rather surprisingly, not from scholars of Venetian printing, who have tended to focus on individuals like Nicholas Jenson and Aldus Manutius, the purveyors of more substantial publications.

In part this scholarly neglect is due to the very nature of the material, which was designed for immediate consumption but which, as Salzberg convincingly argues, also challenged the image of the city that the rich and powerful Venetian patricians disseminated. Their city, we are told, was an unusually stable one, where traditional values prevailed and the social order was fixed and immutable. The world of cheap print, however, was not static and stable, but one that was tied to and supported movement, of people, objects and ideas. Many producers of cheap print were not born in Venice, but came from other areas to the neighbourhoods around San Marco and the Rialto, especially San Moisè. Some of them changed careers, and many of them, like Ippolito Ferrarese, first published their works, then peddled and performed them through the city, before moving on and repeating the process elsewhere. Indeed, cheap print was essential in moving the products of movable type from the study to the street, where they were displayed, sold and discussed. Initially this material was allowed to circulate more or less freely as long as it did not challenge

the prevailing religious, moral, political or social standards too overtly, but from the 1540s onwards the subversive potential of cheap print became increasingly obvious to the authorities, whose efforts to control it sometimes led to a sort of self-censorship on the part of those who printed it toward the end of the sixteenth century.

This book fills a real gap in the scholarly literature, and the author is to be commended for a revised dissertation that goes well beyond the usual products in this genre. Some of what she says is well known to specialists in Venetian printing – it is not news that printers concentrated themselves between San Marco and the Rialto or that the publishing environment became more restrictive in the 1540s – but Salzberg places these facts into a new context, from which they take on new meaning. My one complaint is that she repeats arguments and supporting examples with noticeable frequency, to the point that it becomes annoying by the end of the book. The opening vignette about the problems that Francesco Faentino encountered in performing his pamphlet about the *Priapea*, for example, is repeated on page 135; the fact that the Venetian rulers used cheap print to disseminate laws is mentioned first on page 6, then again on page 63; the Dominican scribe Fra Filippo de Strata’s passionate pleas that the authorities regulate the “utterly uncouth” German printers appear on both page 29 and page 74; and so forth, so that phrases like “I noted in the introduction” (76) and “I have also mentioned” (83) become markers of a regrettable stylistic practice. But a fair-minded reader should look past this issue to focus on what can be learned from Salzberg’s book. I thought I knew something about the printing of the Roman poet Virgil in Renaissance Venice, but the episode with the pseudo-Virgilian *Priapea* offers new information to me, and Salzberg’s discussion of the publishers Cristoforo, “il cieco da Forlì,” and Niccolò Zoppino will cause me to rethink the audience and impact of their Virgilian translations. I am confident that other readers will find themselves similarly rewarded.

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Agnès Sandras, ed. *Des bibliothèques populaires à la lecture publique*. Villeurbanne Cedex, France: Presses de l'enssib, 2014. 544p., ill. ISBN 9791091281560. €42 (paperback).

The Bibliothèque des Amis de l'Instruction (BAI), founded in 1861 and one of the many free and public lending libraries that emerged in France in the nineteenth century, held a conference on 6 and 7 June 2014 at the prestigious Bibliothèque de l'Arsenal in Paris. This collection includes eighteen papers from the event, ably edited by Agnès Sandras, who, as well as authoring two of the studies, provides a general introduction and overviews of each of the book's five sections.

Sandras begins by paying homage to Noë Richter's influential study *Les bibliothèques populaires* (1978) and by addressing the difficulties facing researchers studying these forerunners of the twentieth-century public library. The challenge of identifying and accessing often fragmentary archival records has been somewhat alleviated by the push for digitization. A second difficulty lies in how to define "popular" and "library" and how to distinguish *bibliothèques populaires* from municipal libraries or other public spaces devoted to reading and learning. As one French journalist proclaimed in 1867, these libraries were for the people, with the people, and by the people (11). However, nineteenth-century stakeholders did not always agree on who exactly "the people" were and how they might best be served (or rather controlled, as was often the case). Popular libraries were diverse in nature depending on their readers (working class or middle class), location (rural, provincial or urban) and the institutions that founded them (religious or secular, such as the widely influential Société Franklin or the aforementioned BAI). Nevertheless, according to Sandras they shared one common goal: to encourage self-instruction or entertainment by means of the book.

Focused mainly on France in the nineteenth century while addressing popular libraries in Great Britain, Belgium and Argentina and reflecting on twentieth-century developments, this volume is less concerned with constructing an all-encompassing model or strictly delineated definitions and rather with accounting for the inherently diverse nature of these institutions by means of microhistory. The motivations and administrative activities of the institutions or individuals that founded the libraries are the primary focus of the majority of the

papers, as in, for example, Hélène Lanusse-Cazalé's study of popular Protestant libraries in the Aquitaine region. Several of the papers undertake sociological analyses of readers by means of the examination of registries, lists and correspondence. One fascinating study that highlights readers' borrowing habits is by Charles-Éloi Vial on the *bibliothèques de la couronne* or palace libraries frequented by servants, staff and members of the court. Books as material objects and genres of books are also addressed, though with less frequency. For example, Alan R. H. Baker examines readers' use of geography and travel books, while many of the authors discuss the physical state of the books, the cost of binding and other aspects of interest to bibliographers and book historians.

The greatest strength of this collection is that it showcases a wealth of archival evidence from smaller provincial archives whose finds will continue to serve as a gateway to the history of popular libraries and reading in France. The frequent use of tables in the studies allows for a clear presentation of their authors' *Annales*-inspired analyses of these archival records. Illustrations and photographs of the popular libraries, their readers and the books they held, alas, are few and far between, one exception being Annick Guinery's study of the *Cercle populaire* in Choisy-le-Roi.

In *Des bibliothèques populaires à la lecture publique*, Sandras presents a vital body of work on the history of libraries and the book in nineteenth-century France that will also be of interest to researchers concerned with working class readers' access to and interactions with the printed word.

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Jeffrey T. Schnapp and Matthew Battles. *The Library Beyond the Book*. Cambridge, MA and London, UK: Harvard University Press, 2014. 176p., ill. ISBN 9780674725034. £17.95 / US \$23.95 / €21.50 (paperback).

What constitutes a library? *The Library Beyond the Book* aims to address an ongoing "identity crisis" in libraries attributable to the information age and to an increasing emphasis on digital surrogates and born-digital books (20) – a grave problem that, indeed, demands urgent attention. Jeffrey T. Schnapp and

Matthew Battles thus consider "the *bibliotheca* ... outside and even against the books it contains, with volumen, text, or tome as a black-boxed pretext for bringing together information-laden forms of life" (25–6).

However, in an attempt to overhaul what libraries do, libraries become everything, everywhere. Schnapp and Battles emphatically refer to their own work as a "library of case studies, scenarios, ideas, anecdotes, and quotations" (37). Their "library" consists of a series of "thought experiments" with digital humanities-inspired labels, such as "Prospects," "Windows," and "Scenarios," that underscore the speculative nature of their project. Thus, we are told that "to acquire ... even if only a single text, is to make a library" (31) – and later, we read about a plan for a neo-gymnasia "staffed by trainer-librarians-public health workers," who provide "counseling and testing" (89). The foundations of this speculative work reach back to the ancient world (the writing is gratuitously laden with references in Latin and Greek) and into an imagined future featuring Melvil Dewey as a steampunk time-traveller. Indeed, steampunk aesthetics are explicitly promoted toward the end of the book as a means for redirecting the "exclusionary and elite energies" of libraries: "steampunk disassembles the past and puts it to use as a toy chest or kit of parts ... to critique and remodel the present" (121–2).

Notably absent from the "present" are professionally trained librarians, who are characterized either as "priests" of temple-like libraries (52–3) or, more bewilderingly, as "lock-pickers and safecrackers" who "guard ... our very participation in information culture": "In the context of networked information, librarianship looks less and less like a profession with perks and prescriptions, and more of a sensibility. In a sense, we're all librarians now" (49). This analysis in no way accounts for the training necessary to identify, acquire, care for, manage and interpret cultural heritage materials. Schnapp and Battles overlook scholar-librarians and the real expertise required to run research libraries, particularly special collections. Rather, Schnapp and Battles envision something else: "books flying and dancing with the help of gentle robotic partners, presenting the reader with generative labyrinths of renewable serendipity" (95).

In general, Schnapp and Battles seem unconcerned with the current publications, activities and training of professional

librarians. Instead, they supply us with cheerful examples of former libraries that, once upon a time, contained gymnasias, music halls, swimming pools and movie theatres. Their glossy descriptions read like advertisements for time travel rather than nuanced historical accounts. Nestled within the list, Alexander Rodchenko's Soviet-era Workers' Club is praised in the following manner: "books ... no longer rule the roost" and give way to a "present-centered information ecology" (110). Schnapp and Battles neglect to point out the dangers inherent in such present-centered "ecologies," which have often been constructed to advance particular political agendas (as was the case with the aforementioned Workers' Club).

Such ironies seem lost on Schnapp and Battles, who want their readers to "think hard" (37), yet who themselves do not weigh the relative costs of the various models they propose. Their claim that libraries should focus on "state-of-the-art digital information services" and give away "all ... standard book collections" (81) comes across as deeply self-interested; after all, such a move would free up more resources for digital humanities units like their own metaLAB at Harvard. Finally, the authors want us to believe that "the library is everywhere and the reference oracle is a search box" (53). Were we to act on this advice, we might discover, in the end, that the library is nowhere, and that we have lost the community who has the knowledge to rebuild it.

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Marina Tarlinskaja. *Shakespeare and the Versification of English Drama, 1561–1642*. Farnham, UK and Burlington, VT: Ashgate, 2014. xii, 412p., ill (w/ diagrams and charts). ISBN 9781472430281. £75 (hardback).

Marina Tarlinskaja, a self-professed inheritor of the Russian "formalist" tradition, is well-known for exhaustive statistical analyses of verse corpora (e.g., *Shakespeare's Verse, Strict Stress-Meter in English Poetry*). This book takes as its object "Shakespeare against the background of his literary setting" (1), posing two questions: how iambic pentameter

drama developed in England and how it functions.

The book consists of five chapters, a short but vital conclusion and two substantial appendices, the second of which presents 100-plus pages of raw data supplementing the text's interpretive analyses. Chapter 1 argues for versification analysis as a powerful tool "in dating plays, in attribution of anonymous texts, and finding out how collaborators divided their task in co-authored texts" (1) and thus an important complement to quantitative analyses based on recurrent lexical, morphological and syntactic forms. A short survey of prior versification analyses and their shortcomings (e.g., "a reliance on punctuation" to measure pause [7]) precedes granular explanations of the dozen linguistic parameters employed. While non-specialists may find technicalities of these parameters (e.g., stress dips, word-boundary segmentation, heavy enclitics, pleonastic "do") tedious, their virtue lies precisely in their going far beyond prior studies to consider the complex intersection of syntax, lexicon, phrasing and phonology that gives rise to the distinctive rhythm and imagined tempo and performance of verse.

Chapter 2 argues for the stylistic development of iambic pentameter drama and its growing association "with historical and heroic themes" (48) from the first original verse drama in English – Norton and Sackville's *Tragedy of Gorboduc* – to Marlowe's *Tamburlaine*. Whether or not we accept a central argument – that translated and original works show signs of "authors struggling with their language material" (52) and thus of verse haltingly evolving from a syllabic to a blank iambic meter – the chapter's detailed documentation of how phonetic factors like "syllabic weight became relevant" to English metrics (42) is significant, since versification study has disproportionately emphasised stress accent. Attention to "consonant vocalization" (44), "heavy suffixes" (51), even the intonational contours that result from elongating syllables (and presumably slowing down tempo) without incurring stress holds promise for future scholarship in all periods.

Chapters 3, 4 and 5 employ the same methods to discover pervasive features of the different eras' verse dramas or dramatists; these features are then marshalled in arguments regarding the authorship, dating and chronology of dramatic and lyric texts. Chapter 3 examines early Elizabethan playwrights, especially Thomas Kyd,

Christopher Marlowe and early Shakespeare; Chapter 4 focuses on Shakespeare, with emphasis on features beyond stressing conventions, and with aim of confirming or refuting his conjectured collaborations (e.g., John Fletcher or George Wilkins) and contributions (e.g., the 1602 additions to Kyd's *Spanish Tragedy*).

Chapter 5: "Jacobean and Caroline Playwrights: From Shakespeare to Shirley" – an absolute highlight – demonstrates how the Jacobean preference for "a compressed syllabic line structure" (261) and, in the case of individual dramatists like Middleton, a reliance "on phrasal accentuation rather than on word stress" (232) made that era's verse dramas closer to "the colloquial talk of the epoch" (232) and thus likely characterized by a "quick[er] tempo in recitation" (193) than Elizabethan verse drama. Against this portrait, the return of Caroline playwrights like James Shirley to the "smooth lines" (255) and "mellifluous" (260) versification style of Shakespeare demonstrates an overarching claim: that "verse tends to evolve in waves" (195). Characteristic devices and distinctive rhythms of one era give way to divergent practice in the next, only for the subsequent era's practitioners to return to hallmarks of prior generations, whether in tribute or in innovation.

For a general reader, the ten-page conclusion, which handily summarizes the text's methodology and key findings, may suffice. Indeed, for many readers, the unprecedented "scope and depth" (257) of Tarlinskaja's work feels disproportionate to its outcomes. Yet for anyone invested in questions of rhythm, whether for purposes of textual study or beyond, her minute attention to seemingly arcane matters like the use of heavy enclitics or of disyllabic *-ion* may hold a key to developments in the verse line, showcasing how the evolution of iambic pentameter involves under-theorized issues relating to vowel quality (or syllabic consonants), syllable weight, intonation, etc. Such matters are rarely analysed as thoroughly as they are in Tarlinskaja's work, and it is only through such scope and depth that one can answer questions that are "not only about 'yes/no' but about 'how many, how often'" (32). For these reasons, the book's achievements are momentous and more than offset complaints regarding occasional oversights (e.g., whether enclitics branch), unfortunate terminology (e.g., "heavy feminine endings" [26]) and, most

maddeningly, the lack of engagement with relevant prosodic studies beyond the Russian school.

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Gregory Tate. *The Poet's Mind: The Psychology of Victorian Poetry 1830–1870*. Oxford: Oxford University Press, 2012. xii, 212p., ill. ISBN 9780199659418. £67 (hardback).

In the mid-nineteenth century, psychology was beginning to establish itself as an independent discipline. The popular interest in it was wide, and it was seen as a way of understanding the mysteries of the human mind. Gregory Tate argues that between 1830 and 1870 “Victorian poets routinely sought to study mental processes” (2) in their work, frequently despite the resistance of critics who feared that psychology meant the death of poetry. The book explores “how poets responded to the broad intellectual shift ... towards an understanding of the mind as an analysable and embodied thing” (3). More particularly, it examines how this shift manifested itself, not just in content but in affective structure, in a form once considered irreconcilable with scientific approaches. The introduction provides a detailed but wide-ranging account of the landscape of nineteenth-century psychological thought, considering how this fitted into contemporary views on science, theology and so on, as well as the poetry of the period.

The book explores the relationship between psychology and poetry chronologically; close readings, which sensitively unpack the ways in which poetic form is shaped by – and shapes – psychological thought, are woven into a wider discussion of the new avenues of thought opened up by new psychological writing. Chapter 1, “Tennyson, Browning and the Poetry of Reflection,” analyses how poetry just before the mid-nineteenth century began to engage with psychological reflection, reading the poems as balanced between the Romantics and mid-century psychologists such as Herbert Spencer and James Mill. Chapter 2, “Clough, Arnold, and the Dialogue of the Mind,” begins with a consideration of the speculative, questioning poetry of Clough, suggesting that “psychological

analysis forms a crucial part of his project of honest open-mindedness” (60). In this Clough differed from Arnold, whose view of the purpose of poetry clashed with his friend’s: “Clough’s verse lacked, for Arnold, one essential element ... ‘the question: How to live?’” (75). The third chapter, “Tennyson’s Unquiet Brain,” approaches “[t]he relation between these two facets of the self, the psycho-physical and the metaphysical” (91) throughout Tennyson’s work. This is followed by “George Eliot’s Twofold Mind,” which examines the ambiguity apparent in Eliot’s work, especially concerning “categories of the self” (128), and indicating Eliot’s increasing conviction “that the scientific analysis of psychology was a valid subject for poetry” (152), influenced in part by G. H. Lewes. The final chapter, “Browning’s Epic Psychology,” indicates the growing social acceptance of psychological thought in poetry alongside the success of Browning’s work, demonstrating the embodied psychology of Browning’s characters.

Tate provides a detailed picture of the development of psychological thought in the period and a convincing argument about its effects on poets and poetry, offering some welcome close readings of frequently overlooked poems. However, the book goes further than this; in exploring how poets engaged with the sciences of the mind, Tate allows us to glimpse how the poets saw personal identity, the idea of the soul, man’s place in the world, and the relation between mind and body, thought and feeling. The book also exposes a great deal about what poetry might and can do, and about what poets thought it could or should do, and in doing so occupies a previously overlooked area of Victorian studies.

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Daniel Wakelin. *Scribal Correction and Literary Craft: English Manuscripts 1375–1510*. Cambridge: Cambridge University Press, 2014. ISBN 9781107076228. xviii, 350p., ill. £65 / US \$99 (hardback).

SHARP News readers may already be familiar with Daniel Wakelin’s new book, which is the Co-Winner of 2015 George A. and Jean S. DeLong Book History Prize.

Wakelin’s book offers a singular contribution to medieval textual scholarship by attending closely to the quirky practices of scribal correction. As he explains in the introduction, scribal correction stands as a distinct category of scribal intervention separate from other, related categories that have tended to be the focus of medieval textual studies: error, variants and interventions by editorial choice (purging passages, replacing lines, adding material). These related categories get some attention in Wakelin’s study, but more by way of contrast to his central interest, which is to explore what the act of correction means for our understanding of the notion of literary craft in the late medieval period.

His introduction is clear, succinct and eloquent, as he lays out his two key ideas: the relationship between “making and thinking” in the craft of scribal labour (3–10); and the relationship between “counting and close reading” in the study of manuscripts of literary texts (10–14). His aim is to “study more closely [scribes’] working practices and to infer some of their thinking about those practices and about the texts they copy,” not so as to focus on their “external conditions,” but on the “internal processes of reading and writing” (15). Corrections are thus theorised as contributing not just to the narrow tradition of textual editing, but to a larger history of reading and literary criticism: “The corrections reveal that the scribes care for things which individually seem trifling or even baffling but which, in the accumulated details, attest to their intelligent attention to English writing” (16).

That last phrase modifies an important, and tenacious, assumption of conventional medieval editorial theory: that the typical medieval scribe was an untrained, incompetent obstacle to the object of editorial desire, the authorial text. Wakelin demonstrates that, while scribes certainly made errors, they also diligently attempted to reproduce texts as faithfully as possible. Two tables early in the book (Tables 3.1–2, 46–7) show very low percentages of divergence between direct copies of surviving exemplars and cognate copies: most variance, Wakelin argues, is “unthinking error prompted by the physical process of copying” (55), thus not intentional. Meanwhile, scribal correction – which is always intentional – is an attempt to get it right, which implies respect for literary craft. Wakelin observes this sense of craft in attempts to correct metre and rhyme: while scribes might botch these attempts, they

are trying to reproduce not only the text's content, but also its style.

Wakelin advances his argument through an eclectic blend of cases studies and larger analysis of data collected from tabulating corrections in a single archive, the Huntington Library, which he describes as "large enough to be useful but small enough to be manageable" (11). He draws on a similarly eclectic set of theoretical propositions from scholars as wide-ranging as Franco Moretti, Stanley Fish, and Richard Sennett. He presents the central data of his study in a series of tables, each of which provides an analysis of his observations of acts of scribal correction. He evokes Moretti's sense of the importance of "counting" as a means to redirect our critical attention to texts (13, 15), but insists that his goal for amassing the tabulated data is to re-engage with the text, a fact reflected in many of his tables, which focus, for example, on scribal correction of doublets (Table 8.5, 213) and rhyme-words (Table 9.1, 223). Scholars with an interest in specific texts will occasionally find some very interesting interpretive questions broached, such as the role of adjectives and adverbs in Chaucer's writing, as exemplified in one manuscript's corrections (Table 8.3, 199).

Other tables provide evidence of the kind of "thinking" that scribes are doing as they correct. Modification of archaisms (Table 7.2, 169) and needless corrections of spelling (Table 7.4–5, 176) reflect for Wakelin incipient notions of contemporary propriety and taste. That we can infer "thought" from these patterns of correction is an implicit assumption of Wakelin's book, more performed through analysis than argued for in theory. Wakelin appeals throughout the book to the sociologist Richard Sennett's notion of "craftsmanship," which provides a set of ideas (e.g. tacit knowledge, dynamic repair) he adapts to develop his larger argument that "the craft of correcting is analogous to things we call philology or literary criticism" (4). A key moment in the book's recursive articulation of this idea occurs when he cites Sennett's notion of a "material consciousness" in craft activity in order to develop his concept that correction fosters "an alert, conscious knowledge of the properties of the objects – both the material book and the words of the text – that they are correcting" (101). You will either be convinced by this idea (as I am) or not, but you will not find it argued for as much as experienced through Wakelin's astute observations of scribal craft.

The book is divided into four sections, which develop from the concrete historical practices and tools of scribal correction to higher-order concepts implied in the practices of late medieval scribes. Part I, "Contexts," includes three separate chapters ("Inviting correction," "Copying, varying, and correcting," "People and Institutions"), each of which draws on a history of reading and writing, including images of scribes at their desk with the tools of correction, to provide a portion of the broader context that Wakelin deftly establishes for the principle that scribal correction is driven by intellectual and moral principles. The individual chapters of Part II, "Craft" ("Techniques," "Accuracy," "Writing well"), focus on specific practices of correction to develop an idea of scribal craft that emphasises the implied thought in the labour. Part III, "Literary Criticism," examines the kinds of corrections that imply scribal attention to higher-order literary concepts ("Diction, tone and style," "Form" and "Completeness"). Clever epigrams open every chapter, drawn from the manuscripts themselves and usually referring to the idea of correction in its overlapping moral, psychological, ethical and practical senses, while also providing specific examples of texts that are corrected.

The bigger claim of the book is fleshed out in Part IV, "Implications," particularly in the final chapter "Conclusion: varying, correcting and critical thinking," which places scribal correction in the larger context of literary history as a step toward the development of literary criticism through focus on the literary text as an object of attention. This claim extends the project of Wakelin's first book (*Humanism, Reading, and English Literature, 1430-1530*), which attempted to draw out the implications of marginal comments and glosses for our understanding of a history of reading and its relationship to the development of humanism. That first book was well-received, and this one will be, as well: it combines analytical rigour with a keen literary sense of both the individual interpretive moment and the broader cultural history of literary humanism.

Individual readers with knowledge of specific textual details will, on occasion, find reason to quibble with the evidence presented. For example, in the fascinating section on the way rime royal stanzas induce a scribal link between the "visual" and the "aural" form of the poem, Wakelin fails to refer to the most famous manuscript

in the Huntington collection in which he worked, the Ellesmere Chaucer (HEHL MS 26.C.9), which contains a salient example of the miswriting of rime royal stanzas in its representation of the Prologue to *The Clerk's Tale*. Although the Prologue is written in couplets (the "aural" form), in Ellesmere it is written as stanzas of varying lengths, which mimic the visual look of a page of rime royal stanzas (the "visual" form). Surely this decision to write the Prologue in stanzas was driven by manuscript design processes, which here induced the scribe-designer to violate the literary and poetic form in favour of visual symmetry across the opening.

Such evidence is easily assimilated into Wakelin's reading model; I pose it as a friendly amendment to indicate ways in which his work could be extended profitably into existing work in reception study and art history. While the Huntington Library's archive of Middle English texts is impressive, it is nonetheless small in the larger picture of "big data" that Franco Moretti has been encouraging literary scholars to mine. Doing so in the case of medieval studies means dozens more studies like Wakelin's, which, I should quickly note, regularly and quite profitably draws on manuscripts outside the Huntington collection to develop parallel, analogue, and contrasting cases. Though I am not sure his book will induce followers to conduct similar studies of scribal correction to broaden the mass of data, I hope it will inspire medievalists to consider scribal correction more carefully, and perhaps contribute the working parts of a larger data set, which we might collectively develop better to understand the larger-scale history of reading, and thinking about, literary texts implied in scribal practice.

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Sarah Wall-Randell. *The Immaterial Book: Reading and Romance in Early Modern England*. Ann Arbor, MI: University of Michigan Press, 2013. x, 186p. ISBN 9780472118779. US \$45 (hardback).

In its focus on the metaphysical aspects of the early modern book, *The Immaterial Book: Reading and Romance in Early Modern England* serves as a brilliant complement to current

materialist studies of book history. Sarah Wall-Randell illuminates the early modern “use” of books not in a physical sense, but in a conceptual one. In doing so, she deftly delineates the tension between the material realities and “imaginative possibilities” (8) of books. Wall-Randell demonstrates that romances represent books as objects of awe and wonder that prompted epiphanies about the incomplete nature of knowledge. She writes: “Books...are a unique class of objects in that they *are* both their physical reality, paper and ink, and the stories they contain. They are thus inside and outside the symbolic schema at once, oscillating between literal and metaphoric – a kind of hybrid mimesis that, fittingly, flourishes in the endlessly experimental mode of romance” (130).

In Chapter 1, Wall-Randell examines Spenser’s *Faerie Queene*. She argues that in the poem, books offer not perfect knowledge but “spectacles of wonder” (20). Wall-Randell provides an excellent close reading of Book II, Canto x, Stanza 68 to show that Arthur’s reading of the incomplete *Briton Moniments* results not in self-knowledge but in pleasurable disorientation. But this disorienting pleasure is replaced by Arthur’s attempt to make meaning. In the stanza after his delighted rapture, Arthur exclaims “how brutish is it not to vnderstand” (II.x.69) and interprets the chronicle as a didactic, patriotic lesson on the necessity of gratitude for Britain. The chronicle’s “incompleteness” resides in tension with its derived “meaning.” In this way, as Wall-Randell observes, Spenser exposes readers’ tendency to wipe out uncertainty with interpretation – or misinterpretation – when a more productive relationship to both romance and epic history is to accept the pleasure of wonder and incomprehensibility.

In Chapter 2, Wall-Randell argues that in Shakespeare’s *Cymbeline*, books not only represent a unified self, but also allow contemplation of that self. She focuses on two crucial scenes: Imogen’s reading of the Philomel myth just before sleep, and Posthumous’ dream in which he receives the prophetic book. Imogen’s story begins to parallel Philomel’s when she stops reading and is metaphorically ravished by Iachimo’s intrusion into her bedroom. Whereas Imogen loses her identity – or rather her reputation – as a faithful wife through the enactment of Philomel’s story, Posthumous finds his lost identity through the dream book he magically takes into real life. Posthumous does

not recognise himself within it, yet the book still serves a function for him: he experiences “sympathy” with the book’s “protagonist,” and therefore can have some compassion for himself.

Wall-Randell next turns to the material and immaterial space of the book in Shakespeare’s *The Tempest*. She argues that the concept of a book allows us to consider the immaterial “space of thought” (79) contained within and created by the book. A reader moves through the limited space of the material book and moves through the unlimited space of the imagination via the book. Prospero’s magical book, never seen on stage, becomes akin to the masques and tableaux: both manifest and illusory. Prospero’s book is, in a sense, his mind.

In her last chapter, Wall-Randell takes us into the seventeenth century, analysing Miguel Cervantes’ *Don Quixote* and Lady Mary Wroth’s *The Countess of Montgomery’s Urania*. In *Don Quixote*, the book we are reading is contained within the very book we are reading; this self-reflexivity emphasises the enormous metaphysical space of the book as a form. Wall-Randell provides another excellent close reading of the scene in which Quixote overhears Don Jeronimo and Don John discussing *Don Quixote* and becomes angered by the book’s misrepresentation of him. The thin lath wall between the rooms becomes a metaphor for the thin divide between the self and its literary representation. Wall-Randell argues that Wroth’s work is also a self-reflexive and parodic consideration of the genre, despite its adherence to romance topoi. She notes *Urania’s* association between books and interiority and solitude that promote self-reflection. For instance, Urania hears her own history displaced upon Verelinda in the magic book, which paradoxically and simultaneously allows Urania to identify with the story and thus to view herself objectively.

The Immaterial Book is an immensely significant contribution to the study of early modern readership. Wall-Randell provides insightful and innovative interpretations of canonical works with careful attention to their language. Her book reminds us that the period’s conceptual framing of reading can inform our understanding of how early modern readers related to texts in ways that complement and extend beyond the material traces they left in books. Wall-Randell’s observations about early readers’ experiences of wonder, awe, self-reflection, sometimes failed attempts to make meaning, and recognition of how much

remains unknown will resonate acutely with any scholar studying a book once held in the hands of an early modern reader.

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Stephanie Kuduk Weiner. *Clare’s Lyric: John Clare and Three Modern Poets*. Oxford: Oxford University Press, 2014. xiv, 210p., ill. ISBN 9780199688029. £55 (hardback).

Clare’s Lyric is concerned with the lyric practices and strategies of four poets: John Clare, Arthur Symons, Edmund Blunden and John Ashbery. Stephanie Kuduk Weiner’s monograph represents something of a departure from recent work in Clare studies by its sustained analysis of the impact of Clare’s work on later writers, rather than the influence of poets on him. This strategy enhances our sense of the perhaps surprising extent to which Clare anticipates the techniques of a modern, American poet such as Ashbery; indeed, Weiner points out that Ashbery himself refers to Clare’s “seeming modernity” (169). This study, then, is a welcome means of looking at, and forward from, Clare, who occupies three of the book’s six chapters. Weiner is concerned to explain, through a series of complex close readings, how the poets under discussion produce a mimetic art, one that seeks for accurate representations of the world. “The world” can be, of course, a difficult concept, and Weiner’s introduction gives a useful outline of how we might think of different worlds in relation to the poems in question – a particular case in point is Clare and the natural world (10–12). But rather than focusing on seeing and sight as the means of representation for these variously imagined worlds, Weiner attends to the more (and surprisingly) neglected topic of sound, and how these four poets manipulate it through the peculiar textures of their lyric forms.

Weiner’s choice of poets is an interesting but logical one: both Symons (1908) and Blunden (1920) produced editions of Clare’s poetry and played significant roles in the reception history of his writing, while Ashbery’s lectures on poetry make clear Clare’s importance for him. Ashbery’s prose poem “For John Clare” (treated by Weiner at

174-8) captures the sense we get from reading Clare of his immersion in the abundant details of the natural world, so that – in Ashbery’s words – “[t]he whole scene is fixed in your mind, the music all present.” Ashbery wonders at Clare’s wonder and invites us to participate in this wonder; this points to the feeling that reading the two poets is like encountering what Weiner calls “perceptual overload” (174, 176, 177).

The question of continuity through poetry is also central to Weiner’s chapter on Blunden: he desired “to find in the world the sort of things they [the poets] had already found” (144). In these terms Weiner’s central argument about mimesis is broadened out to include both the idea of poets imitating one another and the development of one poet’s career following a similar trajectory to that of another. There is a danger here of these patterns of poetic impetus and development becoming too neat, but Weiner’s close readings convincingly flesh out the wider arguments. For instance, Blunden’s unusual phrase “skulking pond” from “The Waggoner” sounds like Clare, while the “earthy, tactile, and rough” language (147-8) that Blunden uses in this poem also recalls the earlier writer.

One initial question about Weiner’s choosing sound as the basis of an argument about poetic individuality and originality is: can such an argument also just as easily be made about other poets from a given historical period? In answer, the detail of Weiner’s close readings makes clear what is unique about the lyric strategies under discussion. On pages 33-4 of *Clare’s Lyric*, for instance, there is an examination of Clare’s distinctive tendency to “disobey subject-verb agreement,” in addition to the poet’s use of parataxis. Clare’s use of parataxis as a formal poetic strategy was first analysed by John Barrell. In her attention to this grammatical pattern and investigation of Clare’s response to the minute particulars of the world around him, Weiner works in the tradition of Barrell’s seminal *The Idea of Landscape and the Sense of Place, 1730-1840: An Approach to the Poetry of John Clare* (1972), though she departs from this study in her more extensive concern with poetic form (for example, Clare’s use of the sonnet, 50-86).

Offering analysis of new avenues of poetic impact through close reading, *Clare’s Lyric* will appeal in particular to Clare scholars, to those encountering Clare’s often bewildering poetic language for the first time, and to those

interested in discovering the work of still neglected poets such as Symons and Blunden.

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E-RESOURCE REVIEWS

The Occom Circle. Dartmouth College: 2015.
<<https://www.dartmouth.edu/~occom/>>

The *Occom Circle* encompasses 525 items related to the eighteenth century Mohegan minister and advocate for indigenous rights Samson Occom. The website provides free online access to these works in the form of facsimiles accompanied by diplomatic and modernized transcriptions. The website also links to similar sites such as the Mohegan Tribe, the *Mobegan Language Project*, the *Yale Indian Papers Project*, and *Brothertown Indian Nation*.

As a resource, *The Occom Circle* includes documents related to Occom and his career held by Dartmouth College. These documents include prose works, letters, petitions, tribal documents, sermons, hymns, and journals. Notably, the archive also includes letters by students who attended Moor’s Indian Charity School, the predecessor of Dartmouth College. The website is easy to use, with links to “annotations,” as the site calls them, which are biographical or historical information and related documents concerning major people and places involved in the documents. The editors have made it easy to click on and read these annotations without jumping to a new page (although you can follow a link on the pop-up window to the full annotation, which includes links to other documents relevant to that person or place). The viewing choices are diverse: you can view text only, text and image or image only. There is also a helpful document sidebar, which filters based on person, place, event, year or organization, with more categories depending upon the genre of the document. Overall, *The Occom Circle* provides an interactive and yet simple viewing experience, with layers of textual editing and annotation included in the document and related biographical or historical information.

The archive’s intended audience varies from undergraduates to graduate students to tribal nations. *The Occom Circle* is especially

valuable for far-flung graduate students because of the difficulty of acquiring funding for research at smaller libraries like Dartmouth. Online resources like *The Occom Circle* put an eighteenth century archive at the researcher’s keyboard. Nevertheless, most scholars continue to use Joanna Brooks’ edition of Occom’s works, *The Collected Writings of Samson Occom*, Mohegan (2006). The main advantage to this edited collection, despite not including facsimiles, is its inclusion of papers from other archives, including the Connecticut Historical Society, the Huntington Library, the Library of Congress, and the Newberry Library. Brooks’ work thus remains the definitive edition for scholars. Yet, *The Occom Circle* offers something that Brooks’ edition cannot: the facsimiles and the ease of an online edition. For this reason, *The Occom Circle* is perhaps most valuable to students new to Occom and looking for a unique look at his life and works. *The Occom Circle* also has wide classroom applications, especially for students not accustomed to working in archives. It could be used for research projects in Native American and American literature courses as students contextualize readings of Occom’s major works and explore how to use biographical materials in a research paper.

The Occom Circle also has local applications for Dartmouth College as well as the surrounding Native American tribal nations like the Mohegan tribe. Genealogy is often an important aspect of federal tribal recognition, and the more documents available free of charge to Native Americans, the stronger their tribal claims will be. An article by Christine M. Delucia, “Speaking Together: The Brothertown Indian Community and New Directions in Engaged Scholarship,” in *Early American Literature*, explains that the Occom Circle project “originated partly in response to queries by the contemporary Mohegan tribe.” A chapter in *Digital Humanities in the Library* (2015), members of the project Laura Braunstein, Peter Carini, and Hazel-Dawn Dumpert address tribal involvement in the Occom Circle Project more directly. They clarify that Ivy Schweitzer, the project’s founder, and Carini were invited “to present and discuss Samson Occom’s papers as part of Dartmouth’s annual Pow-Wow.” During their session, “a member of the Mohegan Tribal Council asked why, if Occom was such an integral and important part of the founding of the college, was he not more visible at Dartmouth.” With that question, the

idea for the Occom Circle Project was born.

A user might hope for further editorial commentary in some of the reproduced documents. Many of the letters are from the minister Eleazar Wheelock, who swindled Occom out of an Indian College to form Dartmouth instead. Given this part of Dartmouth's history, it remains important that an archive, even a digital one, not unwittingly reproduce colonialism of the past. This problem emerges mostly in the letters whose notes say that they are not in Occom's handwriting, yet are labeled as contemporary copies of his letters. While this is doubtless a common practice of the time period, there should be more substantial editorial notes explaining this circumstance.

The Occom Circle employs laudable practices of encoding and editing as well as a user-adaptable layout. The archive itself is much smaller than comparable projects, and yet it is important for the field of Native American literature and for tribal nations like the Mohegan Tribe. Although by following TEI guidelines *The Occom Circle* has made the decision to follow best practices in the field, but by assigning TEI markup to only the text encoding team in the college's Cataloguing and Metadata Services, they deprived their students of the useful experience of learning how to encode. It is easy to see why such a decision was made: by relying upon Dartmouth College and its employees for sources of funding and labor, the archive has ensured the sustainability of the project. On the other hand, as the chapter in the recently published *Digital Humanities in the Library* shows, not training more students to perform high level work nearly cost the project dearly. Moreover, as that same chapter reveals, the project was unprepared for the difficulty of using TEI to markup documents that do not fit generic prescriptions, like journals. Communication with other digital archives using TEI for more complex documents could help mainstream solutions to these challenges.

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TAPAS (TEI Archive, Publishing, and Access Service). Northeastern University Library's Digital Scholarship Group: 2015.
<<http://tapasproject.org/>>

The Text-Encoding Initiative is a long-standing project to develop a set of guidelines for transcription, display, and manipulation of texts online, based on World Wide Web consortium's XML, or Extensible Markup Language. While not perfect, with TEI it is much easier to reuse transcription work done by another scholar, or to create a single mechanism to display a multitude of texts. Ideally access to such transcribed and XML-encoded texts will be open and the files themselves reusable in many different contexts.

Recently, there has been an uptick in the development of platforms such as T-PEN, Shared Canvas, and Edition Visualization Technology to create, display, edit, or otherwise manipulate TEI-encoded texts. This is occurring as part of the increase of interest in digital humanities work by scholars. The TEI Archive, Publishing, and Access Service, or TAPAS, is one such tool developed by the TEI consortium and based on the Drupal content management suite. It is geared towards allowing individuals without access to hosting to deposit their encoded texts in a permanent repository. From there, they can be displayed, visualized (although visualization seems meager in its current incarnation), or other scholars can utilize them in their own work.

A user, upon signing up for the site, is presented with a splash page with a menu bar at the top. From this menu bar, they can search existing content across the site, find individual pages for users, and a forum for reporting bugs, asking for additional features, and discussing TEI-related issues. To upload TEI-encoded text, the user will select "My Projects" on this top menu bar, then the particular collection underneath the project in question. Every user, upon signing up for the site, is subscribed to the "TAPAS Commons Collection," but this is also where individual projects and collections will be accessed. After selecting the project, users are presented with the option to either view or add content. Upon selecting "Add Content," they are walked through the process of selecting their xml file for upload and how visible they want to make it to other users on the site. However, files can only be displayed and shared. It would be useful to see the functionality expanded to allow collaborative editing of files as well.

Display is also slightly disappointing. It

is limited to two display methodologies: the "TAPAS Generic" method and a "TEI Boilerplate" method based on the work of John Walsh. From the point of view of a user, these two choices appear to be merely stylistic, but in fact they handle encoded texts slightly differently. The user therefore cannot make any changes. In some cases the metadata will appear, and in some it will not. To make this display functionality more useful, the TAPAS team is adding some rudimentary theme editing functionality to future iterations, but they might also consider making the xsl that they develop the display from accessible via download to users. Finally, the links imply that the option to email the TEI and provide a pdf of the text is there, but while the TEI file is there as an embedded link within a duplicate version of the file's metadata page on the site, the downloaded pdf provides only the header information.

Finally, the collection and project functionality feels like a misstep. The site functions on a two-tier model. Any individual user may upload their own TEI-encoded documents to the TAPAS Commons collection, or, if they are a member of the TEI Consortium, they can create their own spaces for the collection and display of their projects. As non-Commons collections function in exactly the same manner as those in the Commons, this is a matter of convenience for members but may lessen the sense of community on the site for people are not members.

Much about TAPAS is appealing, but the limitations of the site make it less useful as a tool to be used on a regular basis and might prove frustrating for new users of TEI. Since the site only allows for display of TEI-encoded texts using a limited amount of styling functions, I am hard-pressed to see a significant benefit to putting my files into TAPAS as opposed to hosting HTML generated from the TEI files on a web server. Even assuming a lack of institutional affiliation, the cost of commercial web hosting is so low as to not be significantly more than the cost of a TEI-membership based individual space on TAPAS. The tool is still new, however, and I suspect with further feedback the project team will develop it into something of real utility for the scholarly community.

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The Literary Tour de France. Robert Darnton: 2014. <<http://www.robertdarnton.org>>

If the clever title isn't enough to interest a book historian in this e-resource, the name behind it likely will be. Robert Darnton is a renowned historian specializing in the French book in the era of the Revolution. Recently, however, he has expanded his focus to digital scholarship, and as such, he is likely the perfect person to launch such an exploratory resource.

Released in September 2014, Darnton's *Literary Tour de France* details the provincial French book trade during the two decades before the Revolution. As he writes on the website, this project is the result of fifty years of study undertaken at the Société typographique de Neuchâtel (STN) and several French archives. At the end of this period, Darnton determined that the amount of information he had gathered was too overwhelming for a monograph, and so he decided to release his research for others to interpret as they will.

Although users can chart their own journey through the website, its structure is based on an actual journey embarked upon in 1778 by Jean-Francois Farvager, a clerk for the STN, throughout provincial France. Darnton features 16 towns from this trip, each with its own section accompanied by the relevant archival material and secondary sources. Darnton's site excels in engaging users of all interest levels. For those looking to learn a bit about the book trade in Revolutionary France, following Farvager's journey and reading the highlights will suffice. For those looking to go in-depth, the site provides the manuscripts themselves for review, sometimes scanned and sometimes in transcription, Darnton and his team's original notes and analysis, and PDF files of Darnton's other writings which go beyond the scope of this specific project. A remarkable amount of information which was heretofore unavailable to the majority of researchers is now presented in an open-access capacity, which is no small achievement.

The Literary Tour de France excels in terms of design, as well. The overall format is clear and well-organized, as every section is neatly labeled and flows well when exploring the site either as the narrative journey or simply as a repository of resources. If users do not see what they are looking for while browsing, a search bar is provided which references both the site and the attached manuscript material. The color scheme complements the images of documents, maps, and illustrations, and

the fonts are legible and elegant, with the exception of Verdana, which appears out of place. Such critiques may appear trivial, but digital resources are inherently visual resources, and it is important that they are well designed for ease of access as well as presentation.

On the other hand, while not necessarily a flaw, determining the proper classification and purpose for this resource proves tricky. Although the site presents curated information in a visually appealing manner, it is more than an exhibition; however, as its focus is so limited, and its content is without the conventions of academic publishing, it is not exactly a scholarly electronic resource, either. It could potentially fall into the digital humanities, though its information is presented plainly, without any technological linking or analysis.

Furthermore, for the sake of accurate scholarship one must consider the role that Darnton and his site play as intermediary in providing said sources. For example, many of the manuscripts on the site appear as transcriptions. Even the best of scholars and their brightest of research assistants make occasional mistakes, and thus it is difficult to give full authority to the transcription as a source without verifying their accuracy against the originals. Even where the manuscripts are provided as scans, it is possible that a page was missed that could inform the conclusion on a particular topic.

In summary, *The Literary Tour de France* is a valuable resource for anyone with an interest in the eighteenth-century French book trade as well as the intersection between book history and digital initiatives. The site would benefit from the addition of interactive analytical elements, but this project is nevertheless a significant source of information on its topic and a pleasure to explore. As libraries and academia take on an increasingly technological focus, other scholars and repositories would do well to use Darnton's website as a model for a well-organized and well-designed digital project. *The Literary Tour de France* provides a solid foundation for those beginning research; for scholars looking to publish from the resources available throughout the site, however, the best option remains to consult the originals.

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Mapping the Republic of Letters. Stanford University: 2013. <<http://republicofletters.stanford.edu/>>

Mapping the Republic of Letters is a digital humanities program from Stanford University's Humanities Center in collaboration with leading international partners. It sheds light on how historical scientific networks contributed to the spread of knowledge from the age of Erasmus to the time of Franklin. Through letters, sociability, and travel, this ancient spider's web was critical to communication and criticism of thought, circulation of people, and commerce of books in the modern era. The site works as an encompassing umbrella gathering a number of selected case studies entailing mainly correspondence together with related projects on the Spanish Empire, the European salons, or the British and Irish who visited Italy in the eighteenth century – *Travelers on the Grand Tour*.

An introductory video explains one of the chief objectives of the multi-disciplinary team. It is none other than to the provision of deeper insight into the intellectual profile of a given member of the political body at a particular moment in history. With this aim, the use and development of interactive tools and the creation of a sustainable repository for metadata on early-modern scholarship have been attempted. Visualization and digitization ought to provide new understandings into the complex life of an irretrievable world. Methodologically, an applied approach to the subject has been adopted from the start, focusing on the above-mentioned case studies – representing complementary strokes of the whole painting. In this respect, it is remarkable that the plan shows common sense and vocation for utility.

Thus, in order to recapture the essence of the Republic of Letters, a growing number of rich monographs has been amassed, with the support of prestigious academic groups researching into the topic: Humanities and Bodleian Libraries of Oxford University, the Groupe d'Alembert at the Centre national de la recherche scientifique (CNRS), Politecnico di Milano, and the auxiliary project *Circulation of Knowledge and Learned Practices in the 17th-Century Dutch Republic*. These case studies have been chosen based on geographic range and timeframe, intersecting in a global perspective of the learned network. Nearly the entire set of pieces of work deals with different challenges and goals

concerning qualitative and quantitative data handling and information processing. Given that correspondences formed the erudite republic, providing avenues for the exchange of ideas and materials, the case studies are mostly concentrated into the mapping of letters written by prominent figures, such as Algarotti, Condorcet, D'Alembert, Voltaire, Locke, Kircher, Galileo, and Franklin.

The archive incorporates also *An Intellectual Map of Science in the Spanish Empire, 1600-1810*, a prosopographical study to grasp larger trends in the production and transmission of scientific knowledge in the Spanish Empire. Moreover, the Salons Project outlines the intellectual and social geography of those exceptional places, mainstreamed by famous *salonnières*, in the period from 1700 to 1914. Beginning with Paris, salons nurtured intellectual and literary exchange between notable authors, politicians, and socialites all across the continent. Important scholarly developments have taken place in recent decades expanding research beyond the traditional canon for the purpose of acknowledging and teaching many women. Even if their contributions have often gone unnoticed, they played significant roles in the emergence of modern science. All the more reason why the attention devoted to the *salonnières* must be judged as appropriate and pertinent – since no more women are inscribed in the public list of letter writers collated.

Furthermore, an experimental display of *Voltaire's places of publication* (1712-1800), whose data are taken from the catalogue of the Bibliothèque Nationale de France (BnF), is still presented to the audience. An inventory of publications, presentations, courses, and workshops is reported, but the relevant links seem to be broken, nor is there an e-mail address included for questions or comments on the site. Therefore, further proofreading, editing, or updating might be needed. On the front page, a misprint of illegible characters is largely offset by a wonderful narrative panorama, which regrettably cannot be rotated, enlarged or manipulated by the user. As for the *Grand Tour*, the *Dictionary of British and Irish Travellers in Italy, 1701-1800*, resulting from the entries of Sir Brinsley Ford and others at the Paul Mellon Center, adds an unparalleled data-set for circa. 6,000 grand tourists.

To sum up, *Mapping the Republic of Letters* is, considering breadth and depth, a valuable free access online platform supplying a useful and

usable teaching tool for undergraduate and introductory courses on intellectual history, political thought, philosophy or connected disciplines and for casually browsing. This far-reaching global initiative renders an accurate, complete, and carefully delineated survey of this cultural phenomenon in broad terms. Finally, it would have been most desirable that such an artifact take on recent developments in digital editorial theory and practice in view to optimize quality and democratic participation.

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