sequentially numbered entry includes a bibliographic description as well as a physical description. Each black-and-white illustration is linked numerically to its bibliographic entry, and there are seven index formats: author/editor, general, format, illustrator/artist/designer/typographer, publisher/printer, series, and title.

Christmas enthusiasts will be pleased that this bibliography, by synecdochal logic, presents a small portion of a larger whole — that is, the bibliographer's collection of Christmas and Moore memorabilia which will be bequeathed to the College of William and Mary's Earl Gregg Swem Library in Williamsburg, Virginia, "at a later date." This is Marshall's own gift to posterity, a form of perpetual donation that mimics the so-called spirit of the season.

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This new study joins an ever-growing body of specialised work on the history of the book, particularly research dealing with what Gérard Genette refers to as paratexte, the title-pages and prologues, indexes, dedications, and notes that accompany the primary text. There was a time when such work required an apologia, but now the seemingly marginal components of the printed book have found their place at the centre of the critical arena of textual studies. After his series of groundbreaking articles on printed marginalia in English Renaissance books during the last dozen years, William Slights has now rewarded us with an impressive and generously illustrated book on the same subject. While the work is recommended to anyone interested in print culture, it will be of particular note for those attracted to Renaissance material culture, to editorial theory, or to the history of reading. Frequent users of the Short-Title Catalogue will similarly feel right at home in Slights's world.

The book is divided into seven chapters, the first of which considers different kinds of printed marginalia ranging from notes that amplify or explicate the central text, to those that correct or justify an established argument, and how this marginalia assists and complicates the reading experience. In the next chapter Slights proposes a theory
of marginalia that incorporates concepts developed by, amongst others, Jacques Derrida. He argues that the relationship between the central text and its sidenotes is profitably viewed as a dialogue, whereby the marginal note speaks to the central text, to other texts, to the world outside of the book, or, potentially, to all three simultaneously. Chapter three is the first of three chapters that examine the use of marginal notes by genre, kind, or discipline. In this chapter the focus is on the English Bible, from the printed Tyndale translations of the New Testament (1525, 1534) through to the Authorised King James Bible (1611). Another chapter examines chronologies and histories, while a third considers the battles fought in the margins of religious polemics, with emphasis on works printed between the 1580s and 1640s. The fourth chapter provides a case study of John Dee’s General and Rare Memorials Pertayning to the Perfect Art of Navigation (1577), a slim folio with extensive marginal notes. In chapter five, Slight looks at the marginalia from a wide range of English books printed in 1605. Rather than skim the surface of all these chapters, I will briefly consider the fourth chapter in some detail.

The study of John Dee’s General and Rare Memorials offers a particularly good example of the extent to which a writer and printer, in this case Dee and John Day, could invest in the physical layout of a particular text. Slight limits his discussion to the Lort-Bindley-Britwell copy currently held in the Huntington Library. This copy was one of a print run limited to somewhere between 50 and 100 copies, making it an unusually rare book even by English sixteenth-century standards. According to Dee’s title-page and prefatory matter, which is often encoded in ambiguous and misleading subtexts, the book was an attempt to persuade Elizabeth’s Privy Council to construct a large British navy. But, as Slight cautiously advises, to “accept at face value the account of authorial intentions” in Dee’s tract, “would be to overlook the active collaboration of patron, author, printer, scribe and reader.” As much recent revisionist textual theory suggests, any relationship between author-text-reader is unstable and near impossible to pin down. The printed marginalia of Dee’s book only further complicates this already complex and interactive dynamic.

To survey the margins of Dee’s folio is to journey through a selection of biblical and classical citations, but also to stop and find information on a recently printed set of grain storage techniques used in Nuremberg. Heavily ironic comments are accompanied by notes, which negate the argument made in the central text. One
note directs the reader to consult a fishery statute from the reign of Henry VI, while a handwritten note in the Huntington copy reminds us that the inserted letter, from Captains Frobisher and Hatton, was not a part of the original manuscript. All surviving copies show evidence of revision, often in the form of cancelled leaves or inserted cancellans slips. What all of this amounts to, according to Slights, is a complex and layered reading experience dictated heavily by the edge of the page, whereby the seemingly innocent marginal note often speaks loudly with force and direction.

But Dee’s book amounts to only one of many exciting examples from a larger study. Slights investigates the printed marginalia in Ben Jonson’s heavily glossed quarto Sejanus (1605), in Holinshed’s Chronicles (1577; Second Edition ed. 1587), in various editions of John Bunyan’s Pilgrim’s Progress (1678-), in the heavily annotated editions of the Geneva Bible (1560-), and in the naked margins of the Authorised King James Bible (1611), just to cite a few of his highlighted texts. The final chapter illustrates how in some of the most contentious religious tracts of the period whole previously printed texts were placed in the margins, only to be repeatedly dissected and dismissed point by point.

If there is anything limiting about Slights’s study, it may be its chronological limits, defined by the author as including English works from the 1540s to 1700. The author does well to emphasise the importance and influence of scribal marginalia in the medieval manuscript tradition, but disregards the earliest years of the English printed book, 1475-1540, and therefore the first decades of English Renaissance printed marginalia. Furthermore, the study rarely considers books printed between 1640-1700, with the only exception being a few of Milton’s political pamphlets, and John Bunyan’s Pilgrim’s Progress (1678), both references arriving late in the final chapter. Having said that, Slights successfully analyses and incorporates an exhaustive sample of titles without compromising the book’s readability.

We can only hope that editors and their would-be protégés will learn from Slights’s book and increasingly include marginal sidenotes in their modern editions of English Renaissance texts. While we may be left to speculate as to how early modern readers read their books, we can at least try to replicate something of the reading experience by encountering the early printed page as it was once produced, with its notes not at the end of the book or foot of the page, but in the margins. (Dear reader: please forgive the abrupt

This is a splendid book. Standing astride the frontiers of literary history, popular culture, educational history, and the social history of reading, Rose has consulted almost two thousand autobiographical writings produced by British workers—encompassing literally everything published, as well as the reams of unpublished memoirs collected by David Vincent and John Burnett at Keele University. In addition to diaries and memoirs, Rose has sifted through educational records, curriculum materials, library holdings and detailed borrowing statistics, book sale figures, Mass Observation studies commissioned during World War II, and polls and surveys of many kinds. Oral history, as he concedes, is better at recording attitudes than facts, but Rose is at least as interested in what reading meant to working class people as in the narrow facts of what they read.

Rose's sample goes well beyond familiar works such as Flora Thompson's classic Lark Rise to Candleford or William Lovett's Life and Struggles. He draws examples from a vast array of essentially unknown works by writers whose destiny was obscure and whose life's struggles were described in long-forgotten manuscripts. Astutely, he lets the writers speak for themselves, and they do so in the most touching way imaginable: “Nancy Sharman (b. 1925) recalled that her mother, a Southampton charwoman, had no time to read until during her last illness, at age fifty-four. Then she devoured the complete works of Shakespeare, and ‘mentioned pointedly to me that if anything should happen to her, she wished to donate the cornea of her eyes to enable some other unfortunate to read.’”

Rose’s eye for the well-positioned quotation gives these working-people voice and, in so doing, raises serious questions about the “enormous condescension of posterity” that, as E.P. Thompson has written, marginalises their intellect, their seriousness, and their