and texture of the tickets, embossed stamps, and tooled names. The in-text grey-scale reproductions of the embossed and stamped designs are often difficult to decipher, as they are in their original bindings. Some of the tickets are textual and visual feasts such as the tickets for Samuel Taylor and John Dean of Philadelphia (entries 247, 248) and the image of a blank book with laced-on bands on the ticket of P. A. Mesier of New York (entry 151).

Those with interests in the history of Canadian bookbinding should note the inclusion of a small yellow ticket for Montreal bookbinder Hill in the endpaper collage with no other reference to Hill in the text. Perhaps it could be a starting point for a similar study of Canadian signed bindings.

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Rolf Boldrewood (Thomas Alexander Browne). *Robbery Under Arms*. Ed. Paul Eggert and Elizabeth Webby. Academy Editions of Australian Literature. Brisbane: University of Queensland Press, 2006. 840 pp.; AU \$80.00 ISBN 9780702235740

The Academy Edition reproduces, for the first time, the full text of the original serial version of Rolf Boldrewood's *Robbery Under Arms*, which was initially published in the *Sydney Mail* between 1882 and 1883. The novel is set in the mid-nineteenth century Australian colonies of New South Wales and Victoria, and it follows the adventures of Dick Marston, his family, and the British gentleman bandit, Starlight. The violent history and exploits of Ned Kelly and other bushrangers that terrorized the colonies in the 1860s and 1870s influenced the novel, which Boldrewood claimed, in the preface to the 1889 Macmillan edition, was based on fact. In *Robbery Under Arms*, Dick Marston recounts his career as a bush bandit, a gold rush miner, and eventually a repentant thief. There is a palpable tension in the novel between Boldrewood's sympathies with a colonial ruling class, which he was a part of, and the bush society to which Marston and his family belong.

Boldrewood wrote many stories about Australian life that often drew upon his experiences as a police magistrate in New South Wales, but the popularity of this bushranger romance overshadowed all of his other works. *Robbery Under Arms* earned Thomas Alexander Browne,

writing under the pseudonym Rolf Boldrewood, an international reputation, and the introduction to this critical edition surveys Boldrewood's career and the novel's publication and reception history. Moreover, the Academy Edition includes essays on the novel's historical background, which is of great use to readers not familiar with nineteenth-century colonial Australia, the many stage and film adaptations, and the Montreal newspaper reprinting of *Robbery Under Arms* in 1901.

While lacking in character development, the novel is a romantic adventure that records "distinctively Australian speaking rhythms" of nineteenth-century bush life (xxvi). First published for the British market by Remington in 1888, the three-volume novel was based on the 1884 *Sydney Echo* serialization, for which Boldrewood excised sections from the original *Sydney Mail* edition. The Remington edition formalized diction and, when the firm sold the reprint rights to Macmillan in 1888, successive editions further diluted the "idiomatic flavour" of the original serial version (xxvi). Boldrewood cut 133 more pages for Macmillan's 1889 one-volume abridgement that was a part of the publisher's Colonial Library. The one-volume edition of *Robbery Under Arms* would become an international bestseller "facilitated in large part by the success of Macmillan & Co. as an imperial publisher and distributor" (xxiii). The Academy Edition is the twelfth edition of *Robbery Under Arms* and marks the first critically annotated version of Boldrewood's novel. The Australian Academy of the Humanities initiated the Academy Editions of Australian Literature as a scholarly series that makes available collated editions of significant Australian works. This edition is based on the *Sydney Mail* version because the editors argue that it best records the colonial voice that Boldrewood capably ventriloquized. The Academy Edition includes copious notes detailing substantive variants in other editions so readers can easily trace textual changes with subsequent editions of the novel. Also, for readers of the critical edition who are unfamiliar with nineteenth-century Australian slang, colloquialisms, and popular expressions, the editors provide a useful glossary of Australianisms.

Print historians who study the nineteenth-century ties between Australia and Canada will be particularly interested in the essay that surveys the Montreal serialization of the novel. *Robbery Under Arms* was reprinted in *The Family Herald and Weekly Star* and *Montreal Daily Star*, and the editors suggest that the Australian novel, which had by 1901 garnered acclaim as an authentic story of Australian bushrangers, was chosen for serialization because it was a popular

novel that would boost circulation and it was a novel that could be used to affirm an imperialist message. Hugh Graham, who owned the *Star* newspapers, campaigned for Canada's participation in the reinvigoration of "Greater" or imperial Britain, and he had his newspapers regularly report on events in Australia and other British colonies. Through the selective use of headlines and sub-headlines that were added during this reprinting, the novel was recast in an imperialist light: "The headline writing was, in effect, a form of interpretative reception" (651). The new titles appended to the *Star* serialization of *Robbery Under Arms* accentuated parts of the narrative and de-emphasized other sections, turning the novel into a moralizing crime story, which promoted a "muscular Christianity" that Graham hoped would bolster British imperialism (656). This essay presents an intriguing argument for the discursive permeability of texts like Boldrewood's novel that could easily be adapted for new audiences and markets.

While *Robbery Under Arms* is a rambling tale with abundant plot and character inconsistencies, the Academy Edition contextualizes many of these discrepancies as a consequence of the original serial form. Moreover, readers should not worry too much about the plot irregularities, as the pleasure in reading *Robbery Under Arms* comes from Boldrewood's ability to capture the range of Australian colonial voices, the excitement of the gold rush, and the squalor and beauty of bush life. Finally, the Academy Edition of *Robbery Under Arms* is well worth reading both for scholars who study Australian and colonial literature and for those academics interested in the manufacture and distribution of books by Macmillan and other publishers for international markets in the late nineteenth and early twentieth centuries.

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Catherine Seville. *The Internationalisation of Copyright Law: Books, Buccaneers and the Black Flag in the Nineteenth Century*. New York: Cambridge University Press, 2006. 354 pp.; US \$105.00 ISBN 9780521868167

This is a work of colossal research, invaluable distilled. Catherine Seville has shot new light through the notoriously turgid water