and of printing at Cambridge are unparalleled. McKenzie was able to maintain a focus, and dig down into his field, yet come up with refreshing and imaginative interpretations of old material. Unlike many scholars who become mired in detail or seduced by the power of theory (often their own), McKenzie maintained a creative tension in his work between the particular and the general, and was able to challenge older theories when they did not match the practical realities he encountered (thus, this Chronology began as background to his still unpublished 1976 Sandars lectures, The London Book Trade in the Later Seventeenth Century, and now further complicates and deepens the field). He kept returning to the things he knew well, and as he did, he advanced the field of historical bibliography and text-editing that had begun with Greg, McKerrow, and others. It is true that he spread himself thin – called upon often as a generous leader in his field to initiate new projects and to supervise others, there was much still unfinished at his death, including a remarkable edition of Congreve. The Chronology and Calendar is part of his Nachlass, heroically taken up and completed by Maureen Bell, currently reader in English at the University of Birmingham, herself a major authority and a meticulous scholar and one of the editors of volume 4 of the History of the Book in Britain (another McKenzie project), which covers 1557 to 1695.

The Chronology contains much that is available in other printed resources, but as a distillation it is splendid. It extends the work of Arber, Greg, and Jackson. As a tremendous if rather expensive non-digital reference work, it is, for anyone working in the field of the early modern English book, a marvelous continuation of the studies in bibliography that revolutionized textual scholarship and laid the basis for today’s engagement with the history of the book.

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In her preface to this work, Sue Allen praises Andrea Krupp’s ability to build on others’ scholarship to create “a working system of cloth grain nomenclature and identification.” The praise is merited. Readers
of the *Papers of the Bibliographical Society of America* will be familiar with the nucleus of Krupp's research (100, no. 1 [2006]: 25–87), but the current volume contains more illustrations and their reproduction in colour is better than the black-and-white illustrations of the journal article. To be exact, Krupp has added twenty-five new patterns to the catalogue of nineteenth-century bookcloth grains that appears in this excellent little volume. It will become the new standard reference tool for the identification of bookcloths.

Krupp is a conservator at the Library Company in Philadelphia, and together with colleagues Jennifer Rosner, Wendy Woloson, and others she has been able to identify and classify dozens of nineteenth-century bookcloth grains. Her background as a printmaker enhances her ability to understand the processes behind the designs. In this volume she focuses on two elements: the grain of the cloth and the date of publication. On the latter point, she acknowledges that some books are bound up many years after the text was printed, causing a "solitary exception" (as coined by John Carter in his *Binding Variants*) to the dating of the bookcloth; however, she trusts the bibliographer to regard such outliers with suspicion.

*Bookcloth in England and America* is part of a larger initiative, the Database of Nineteenth-Century Cloth Bindings, which contains scanned images of four thousand books published between 1824 and 1900. The images are linked to over sixty data fields with detailed bibliographical information about each book's structure and appearance.¹

The current volume consists of two parts: an historical essay, and a set of appendices that classify and illustrate the bookcloths. In her essay, Krupp traces the development of bookcloth, showing the close relationship between the cloth-finishing trades and the book manufacturers. New light is shed on the history of American bookcloth manufacture: Krupp disputes Joseph Rogers's claim that English bookcloth was used until the founding of the American company, Interlaken Mills, in 1883, citing two important manufacturers active in the 1850s, one in Philadelphia and the other in New York. She does however concede that domestic manufacture was sporadic and that many companies survived only for a short time. Ultimately she is most interested in the early nineteenth century because the books

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from this period "speak to us of the bookbinder’s struggle to adapt to new materials and new workflow, the pressure to work faster in order to keep up with the machines."

Previous research on the subject illustrated fifty-seven different bookcloth patterns, and of those only seventeen were from the pre-1850 period. Krupp identifies 160 new patterns, 135 of them from the early period. For example, in the category of rib grains, she finds ten distinct patterns where only two were previously known. In light of such discoveries, her argument for a new system of identification to incorporate the additions is irresistible.

The first appendix lays out this new system with admirable clarity. Krupp’s classification table names each grain, attaches a unique code to it, states the date range of its manufacture, and discloses the number of exemplars upon which the analysis is based. Most usefully of all, the table comprehends all of the major classification systems that have preceded this one: each grain is matched to the old names, if any, by which it was known to Ball, Winterbottom, Tanselle, Gaskell, Carter, Sadleir, or Blanck and Winship in their Bibliography of American Literature. In the essay, Krupp explains her rationale for dismissing the Winterbottom system of letter codes; nevertheless, she is careful not to ignore the patterns that Winterbottom described. She follows Ball’s classification of leather, sand, and pebble grains and adds two new patterns in the “Sand, Pebble, Bubble” category: sand and stars (San2), and sand and triangles (San3). The preface’s claim that Krupp has built on others’ scholarship is indeed justified, if not understated.

The second appendix contains the Catalogue of Nineteenth-Century Bookcloth Grains. This is a visual feast. Each bookcloth is photographically reproduced in actual size and set against a millimetre scale; some are enlarged to 200 percent. A few bookcloths are shown in black and white to illustrate subtle patterns better. The third appendix is the Catalogue of Nineteenth-Century Ribbon-Embossed Bookcloth. Ribbon-embossed bookcloth is defined by the essay as "all bookcloth grains that are floral, geometric, or abstract in design, with a pattern larger than 6 mm per repeat." One hundred and twenty-seven examples are included here in an astonishing array of patterns. Krupp has divided these bookcloths into six categories: abstract smooth, abstract textured, floral smooth, floral textured, geometric smooth, and geometric textured. They were popular for a short time from the 1830s until the mid-1840s, and their variety and beauty is surprising. Item Ft39 shows the incongruity between text
and cover that could sometimes result from the binding process: *The Young Husband's Book* is decked out in a pattern of dainty flowers.

The cover of Krupp's book, by contrast, is a photo-reproduction of a floral textured ribbon-embossed bookcloth (F12) produced circa 1836-7 - an exquisite bookcloth suitable for a serious work.

Since I have received my eagerly anticipated copy of *Bookcloth in England and America*, I am already using it on my own research trips. It is everything that Sue Allen claims - concise, handy, and indispensable.

GRETA GOLICK  
*University of Toronto*


The richness and diversity of libraries in the United States continue to impress and amaze the world. In addition to having the largest and strongest public, academic, and business/professional library systems on the planet, the United States also possesses strength in independent research libraries like the Getty, the Huntington, the Newberry, and the Pierpont Morgan.

Membership libraries constitute another type whose richness and diversity have few if any counterparts elsewhere in the world. Although not many have survived - most disappearing or merging into public and other libraries - those that have are frequently impressive. This volume commemorates the sixteen largest libraries of the twenty-one that constitute the Membership Libraries Group. The purpose of this volume is, therefore, to introduce readers to these sixteen and to show ways in which membership libraries have evolved in the United States over the past 260 years.

Membership libraries, sometimes termed "subscription libraries," emerged in the eighteenth century, along with the rapid spread of middle-class (and especially female) literacy. As most middle-class individuals could rarely afford to purchase significant quantities of books, two types of collective institutions arose to meet their need: circulating libraries and subscription libraries. Circulating libraries