would give more historical context to the otherwise well-documented papermaking processes and production methods.

Baker’s book is a thorough investigation and documentation of the nineteenth-century papermaking industry and printing techniques. Her focus on conservation is invaluable, and should prove useful for anyone interested in the conservation process, although at times the complexity of the description can be daunting. Lacking, perhaps, is a more detailed discussion of the papermaking industry as it applied to the American situation. Nonetheless, From the Hand to the Machine is an accessible and engaging reference work, which anyone interested in papermaking should consult.

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The Spacious Margin is a scholarly catalogue accompanying an exhibition of the same name, which was on display at the University of Alberta’s Bruce Peel Special Collections Library from 15 October 2012 to 15 February 2013. Drawing upon the library’s impressive holdings, Brown and Considine, professors of English at the University of Alberta, present sixty-two items that illustrate the wide variety of traces that readers and other users left on their books, including annotations, binding, indexing, and wear-and-tear. This is a familiar theme for the curators: in 1998, Considine presented Adversaria, an exhibition of sixteenth-century marginalia, while Brown and Considine’s 2010 display, Margimated, focused on the seventeenth century.

This work contributes to a growing body of scholarship recognizing that marginalia’s sometimes thoughtful, sometimes extemporaneous production can be a valuable key to decoding readers’ attitudes and environments. It has been nearly thirty years since Roger Stoddard’s influential exhibition and catalogue, Marks in Books, inspired scholars to re-examine these revealing traces. Significant monographs since then include William H. Sherman’s Used Books and H.J. Jackson’s insightful Marginalia and Romantic Readers. These
studies have lent much-needed structure to the field, defining marginalia’s many historical uses and their place in modern analysis. Brown and Considine draw on some of this scholarship in their introduction, which situates their examples in the context of eighteenth-century print culture. They outline readers’ access to more and varied books, published by new methods such as subscription, and observe books’ increasing mobility across geographic networks. They also note the development of a new kind of critical reader, who judged with “feeling and taste” (6), along with marginalia that might employ emotional language to claim ownership or express personal relationships.

Still, Brown and Considine are quick to point to the variety of ways in which readers engaged with their books, both as texts and objects. The examples in their exhibition illustrate continued intensive reading of religious works, for instance, in addition to readers newly concerned with literary history and the developing canon. Underlining these tensions of continuity and change, Brown and Considine cleverly frame their work through George Crabbe’s *The Library* (1781), in which the poet contrasts the intensive reading of “Our patient Fathers” with the “lighter labours” of his contemporary readers. Lines from the poem give Brown and Considine’s work its title and divide it into six thematic sections. The curators stimulate further comparisons and contrasts by subdividing each section into smaller groupings of several books each, such as “Scholarly Annotations,” “Travelling Books,” and “Books Making Relationships.”

Brown and Considine’s depth of scholarship shines in their specific studies of each book. The texts themselves are diverse: though largely in English, the selections also include works in Latin, Swedish, Portuguese, French, German, and Dutch, and range from classical texts to dictionaries to a theatrical history, with a concentration of Bunyan (drawing from the library’s strong holdings in that area). The curators provide especially impressive detail in their discussions of political and religious publications, and their combination of meticulous research and informed conjecture leads to valuable discoveries: notable items include heretofore unknown editions of five “vanishingly rare” books of funny stories printed for William Lane (74), a handwritten note possibly by Captain Edward Vernon, a volume looted during the American War of Independence, and a book that belonged to John Wesley. Although the explanations of some items are all too brief (and the inscribed copy of Ovid’s *Art of Love* and *Remedy of Love* appears to be missing explanation altogether),
Brown and Considine ably guide readers through the material, stimulating thought and enquiry about the texts themselves, as well as the contexts in which they might have been produced, distributed, received, or employed.

Notably, the curators depart from many studies of marginalia by looking beyond written annotations. Instead, they examine the books’ full materiality, including binding and wear. This combination of textual and material indicators reveals books’ complex life cycles, as well as their familial and social networks, enriching their “value and meaning beyond the bare content of [their] text” (8). Indeed, some of the most impactful items are not conventional marginalia. One book cover was made of a reused manuscript displaying four concentric circles around a centre dot, possibly representing the Galilean moons of Jupiter. Another binding was made of reused leather, which Brown and Considine speculate might have been applied by a cobbler. Under such intelligent and wide-ranging curatorship, the physical characteristics of these books are the entry point into a larger history. In many cases, they capture people “at the edge of literacy” (7) who are representative of the period’s expansion of readers and print culture (an important contrast to many libraries’ bias towards celebrity annotations). Brown and Considine prove that this margin of scholarship is spacious indeed, as their work encompasses book history, bibliography, literary studies, and history.

In a few cases the diverse items and categories can seem haphazard or stranded; the catalogue might have benefited from a unifying conclusion that also revisited marginalia’s broader significance. But this diversity will certainly interest readers from many different fields, and these myriad items and themes illustrate the depth and breadth of meaning encoded in the physical book. As a permanent record of the exhibition, the catalogue is handsomely produced. Readers might wish for additional citations and images – the Wesley ownership labels, for example, are not shown – or less cropping in a few cases. The books’ sizes can also be difficult to discern, a difficulty that obscures their material legibility. However, these are minor criticisms of a valuable scholarly contribution and a testament to the richness of the Bruce Peel Special Collections Library’s holdings. Brown and Considine skilfully transcend textual analysis to depict books as conceptually multilayered objects, material carriers of literary, historical, and social information. By capturing and recording what might otherwise be ephemeral or overlooked, this work provokes deeper thought about the variety of eighteenth-century books and their histories, and
teaches us to look closely for the traces of their users’ individual and collective experiences.

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Editors often receive little credit and even less respect for the work they do. If the author is deemed the primary creator of a text, the editor is considered the midwife – a key player during the work’s production who is forced to slip into the shadows after its realization, unable to fully reap the fruits of her labour. Helen Tartar, in her introduction to Darcy Cullen’s Editors, Scholars and the Social Text, writes that the editor’s role is “to give voice to others, keeping none for herself” (xvii). Thankfully, it is in Cullen’s collection, which is written by and about these elusive figures, that one can finally hear the editor’s voice. Featuring essays from practising editors, scholars, and designers, Cullen uses her text to shine a light on editors – whether they like it or not – and reveal the necessarily hidden mechanisms they use to make the author shine brightest.

Cullen uses both the form and content of her text to reveal the underlying structure implicit in the editorial process. Mixing perspectives as varied as Joycean scholar Peter Mahon’s impression of author-editor relations in Finnegan’s Wake and Toronto-based editor-designer Camilla Blakeley’s experience navigating the complex relationship between illustration and text in native culture, Cullen’s collection truly exemplifies the “social text” of her title. Additionally, she gives her own contribution as editor a prominent place in the collection as a whole, treating her introduction and conclusion as chapters integral to the work, instead of merely afterthoughts.

The essays are highly readable and at times perhaps too simplistic for readers of this journal; however, for editors new to the field, Cullen has provided a thorough and detailed introduction. She divides the work to highlight the primary factors competing for an editor’s attention: the people, the text, the page, and, a new addition to the editor’s slate, the electronic edition. Each of these factors comes with