un « bouleversement plus radical que l’invention de l’imprimerie ». Selon l’auteur, nous assistons à une révolution inéluctable, marquée par deux ruptures : les passages du *volumen* au codex et du codex à l’écran. Chacun de ces moments a entraîné des mutations de la lecture liées à l’évolution du support passant de la linéarité et de la continuité du rouleau (*volumen*) à la « tabularité » du livre (codex). Toutefois, c’est le passage du codex à l’écran qui propose de nouvelles caractéristiques (l’ubiquité, la fluidité, l’hypertextualité, l’indexation intégrale, l’interactivité et le multimédia) modifiant le rôle de l’usager, qui devient « à la fois auteur et lecteur » du texte. Pour les éditeurs, devenus de simples médiateurs, la question de la transposition de la page à l’écran ne se fait pas sans difficulté. Comme l’indique Marie Lebert, la période de transition actuelle entre les deux supports est « quelque peu inconfortable », les documents numériques étant encore fidèles au papier. Sans la mise en place d’un réseau de distribution, une amélioration technologique et une baisse des prix des supports de lecture, il semble bien que les habitudes de lecture ne seront pas bouleversées du jour au lendemain. Selon Jacques Michon, le livre résiste mieux au « déferlement de la vague numérique » dès l’instant où il y a une dialectique permanente entre écrit imprimé et écrit numérique, l’un transformant l’autre… En conclusion, il semble bien que la bataille de l’imprimé à l’ère du papier électronique soit engagée, certains en subissant déjà les dommages collatéraux. Plus proche de l’auberge espagnole que d’une publication savante, cet ouvrage foisonnant ouvre des pistes de réflexions intéressantes grâce à la diversité des intervenants. À noter toutefois que la pertinence et la qualité des textes proposés sont inégales, une lecture superficielle est recommandée selon l’intérêt du lecteur.

PASCAL GENÊT
*Université de Sherbrooke*


*Music and the Book Trade from the Sixteenth to the Twentieth Century* is another addition to Oak Knoll’s extensive series, Publishing Pathways. The volume consists of seven essays based on papers originally
presented at the 29th conference in the annual Book Trade History series held in London in 2007 under the auspices of the Antiquarian Booksellers’ Association. All the contributors are musicologists who have devoted particular attention to books and manuscripts and all but one work and reside in England. The papers are loosely linked thematically and form a chronological sequence spanning more than three and a half centuries of the music trade in London, Spain, and Vienna.

In their introduction, editors Robin Myers, Michael Harris, and Giles Mandelbrote explain that the volume “aims to map some of the common ground in the broad area of book history between music and other forms of print, exploring the ways in which the organization of production and the process of publication of printed music have developed over time” (vii). It has been suggested that the history of music printing and publishing has generally formed a self-contained area of research within the study of book history. As the editors remark, “bibliographers and book historians have tended to overlook the trade in printed music, partly because the means of production (reproducing notation rather than letter forms) and of distribution (often through the specialist sellers of musical instruments and equipment) were themselves distinct. On the other hand, musicologists have until recently paid less attention to the commercial aspects of printed music, concentrating more on the technicalities of composition and performance” (vii).

The first essay in the series is a study of Spain by Ian Fenlon, “Music Printing and the Book Trade in Late-Sixteenth and Early Seventeenth-Century Iberia,” in which he provides evidence to support the thesis that the trade in printed music was similar to that in printed books in that it relied heavily on imports, mainly from Italy and Flanders as well as France. At the base of the argument are materials gathered during research conducted at the Faculty of Music in Cambridge, 2000–3.

“John Walsh and his Handel Editions.” Luckett’s paper traces the relationship between the Playfords (father and son) and the Purcells (father John, sons Henry and Daniel, and Henry’s widow, Frances, who became her husband’s distributor and posthumous publisher after his death). Burrows traces the activities of the Walshes of London, instrument makers who began engraving and publishing music, particularly that of Handel, first without his authorization and later with it. In “The Sale Catalogue of Carl Friedrich Abel (1787)” Stephen Roe discusses the only known copy of this item, which is preserved in the Frick Collection in New York. Roe includes a facsimile of the catalogue which includes lists of printed and manuscript music, musical instruments, paintings, and the contents of Abel’s house, including china, trinkets, plate and jewels, a snuff box, and much else. Abel was a friend of Johann Christian Bach, and the catalogue is a wonderful window into the multifaceted life of a London musician in the late eighteenth century.

Two essays related to Vienna discuss specific aspects of music publishing in that city. Rupert Ridgewell’s “Artaria Plate Numbers and the Publication Process, 1778–87” is a detailed study of this leading publisher of the music of Mozart during his lifetime and beyond. It deals primarily with the question of the time at which plate numbers were assigned; he includes illustrations of inventory ledgers and engraved plates. Paul Banks’s “Mahler and Music Publishing in Vienna, 1878–1903” deals with the topic in the second half of the nineteenth century, using the example of Gustav Mahler to illuminate new developments in the field during that era. The final essay, by Katharine Hogg, discusses the Gerald Coke Handel Collection at the Foundling Museum, off Brunswick Square in London. Katherine Hogg is librarian of this collection and mounted an exhibition of items from it on the occasion of this conference, which took place at the museum.

Despite my initial disappointment at discovering that this volume was a series of essays from a conference devoted to various aspects of the topic rather than a detailed chronology of the subject, I soon discovered that this book presents some very well-researched, well-written, and well-edited essays which provide the reader with a fairly wide overview of the topic. The layout and typeface make it easy to read and there are numerous endnotes and interesting illustrations. (It is unfortunate that the two colour illustrations are included in the dust jacket rather than the book itself, given the fact that dust jackets rarely make it to library shelves.) It is a volume of interest to
anyone in book history and is a welcome addition to the Publishing Pathways series.

NANCY F. VOGAN
Mount Allison University


Indexing is indeed “an anonymous profession.” After reading the brief biographies of 65 individual practitioners, the makers of indexes, from the fifteenth to the twentieth century, I was convinced that there is something rather extraordinary about the skill and dedication that these people brought to the pursuit of the ideal index. The book is a wonderful paean to the profession, which raises questions about the longstanding publishing tradition of not naming the person who compiled the index. Hazel Bell appears eminently qualified to write a history of index-makers, having compiled more than 700 indexes to books and journals, not to mention her decades of service to the Society of Indexers and its journal, *The Indexer,* so one might assume that she would have a lot to say about the origins and early development of indexing. Surprisingly, the opening chapter is rather thin and Bell quotes extensively from others who have written about the subject. In fact, some readers may get the impression that Bell is uncomfortable with her role as author. Perhaps this is exactly the point of the book, that indexers are humble, forever at the service of the author and text, and always working behind the scenes without acknowledgment.

The book will appeal to anyone who has ever been curious to know why the names of indexers are rarely known. According to Bell, much has been written of the skills and qualifications required for indexing but surprisingly little about the personal qualities of the indexer. She clearly aims to address that oversight by introducing readers to the fascinating lives of indexers through the past six centuries. While the chronologically arranged section – suitably titled “Lone Workers” – provides an excellent overview of the many ways that indexers have come to indexing as a career and how “the personality of the indexer is never far behind the index,” it also reads like a biographical dictionary and is perhaps best appreciated a few biographies at a time.