should be aware. Indeed, this introduction is a primer for students of cookbooks of any era, whether the fifteenth century or 1960s gourmet cooking. He begins with the definition of a cookbook; the number of documented cookbooks versus the number actually published, but unknown (still a factor in the twentieth century for community cookbooks); the percentage of cookbooks relative to total book production in the period; the transition from Latin to vernacular languages, and the dominant languages for culinary literature; and production in the centres of publishing versus the periphery. He examines the relationship of culinary manuscripts to printed books; the role of printers and publishers in shaping culinary texts (an issue also relevant today and for Canada in the nineteenth century; see, for example, The Canadian Housewife’s Manual of Cookery, Hamilton, Ontario, 1861, compiled by either the printer William Gillespy or his wife, Elizabeth); and women as cookbook authors (recognized and unrecognized). He explores plagiarism and other forms of “borrowing” (still common amongst food writers), and patterns found in the act of translation. He considers the organization of the text and a cookbook’s physical aspects (format, typeface, and illustrations) and how these indicated the intended market. Finally, he asks to what extent the early cookbooks were agents of change or continuity, and assesses cookbooks as sources for the study of food history, remarking that “[i]n the study of development and change it is necessary to begin with solid bibliographical groundwork.”

Notaker has produced a masterwork of bibliography and culinary history. Printed Cookbooks in Europe, 1470-1700 is a necessary starting-point for anyone studying the cuisine and food culture of this period.

LIZ DRIVER
Campbell House Museum, Toronto
to 15 March 2010). The catalogue is lavishly illustrated with reproductions of annotations, inscriptions, and other textual features of seventeenth-century books that were the focus of the exhibition. Taken from a remark by William Barlow, the book’s title, Marginated, suggests the relationship between this production and an earlier set of exhibition and catalogue by Considine, Adversaria. By moving from a Latin term for annotation (adversaria) to a latinate importation into English (marginated) the authors suggest the different character of responses in the predominantly vernacular selection of books on display.

Notes and their marginal place in the history of books have been a topic of increasing importance over the last two decades. Brown and Considine situate the catalogue’s selection of books in this context in their introduction. As they point out, annotation has long provided material literary and intellectual historians with insight into the work of canonical authors, but the development of interest in the history of reading and in the “use” of written materials in works such as H.J. Jackson’s Marginalia (2001) and William Sherman’s Used Books (2007) has also drawn attention to the variety of ways readers marked the books they encountered. Although many individual volumes often only have a few traces, as Brown and Considine note, “the significance of such volumes becomes more evident when they can be compared with similar ones in other libraries” (vi).

Like the exhibition, the catalogue’s aims are primarily curatorial – situating and annotating the books on display, and enabling comparisons by grouping similar and contrasting materials together. The catalogue’s order, as one might expect, follows that of the exhibition. Its 59 items are organized into 20 groups of three (or so) books. These groups move from material form to processes of note-taking (“Presentation, Purchase, Retention,” “Binding Fragments,” “Referencing Systems,” “Three Levels of Annotation,” “Interleaving,” “Printed Marginalia,” “Supplementation”); from ownership (“Dates and Authors,” “Sequences of Ownership,” “Multiple and Fictional Ownership”) to the work of particular authors (“Sidney and Spenser”; “Baxter and Others”; “Fuller’s Holy Warre”); from politics to religion, and from the formal to informal (“Political Annotations”; “Milton and the Eikon Basilike”; “Children Making their Own Use of Godly Books”; “From Print to Manuscript: Two Books by Richard Baxter”; “Bunyan’s Early Readers”). There is a natural disorderliness to this sort of arrangement, but a pleasing one that encourages the reader to dip in and out. Much of the enjoyment comes from the sort of
serendipitous discovery that replicates, in part, the authors’ original discoveries in the archive (in which they were aided by Amie Shirkie).

The catalogue does an excellent job of displaying the wide range of ways in which early modern books were used during the period and afterwards. It provides examples not only of annotation, but also of records of when books were bought or read, of notes on subjects that have nothing to do with the book, as well as of the whole range of penmanship exercises, flourishes, doodles, and plain scribbling that occur when pen is put to paper. As is common in books from this and other periods, writing in books often takes the form of marks of ownership. Brown and Considine display the variety of forms these take – including how new owners add themselves to or erase former owners – and where possible trace these early owners and later provenance in detail.

What emerges is a sense of the richness and diversity of early modern interactions with printed and manuscript material. Some of the most interesting material includes a fragment from a manuscript of Sidney’s *Old Arcadia* discovered as part of a binding (10-12); printed text marked up as printer’s copy for a new edition (13-15); the traces of the early modern equivalent of the Post-It note (24-25); and a heavily annotated civil war news-book that includes not only commentary on ongoing events, but also astrological genitures drawn in an attempt to predict their consequences (114-15). The most sustained attention is paid to the Bruce Peel collection’s strength in seventeenth-century dissenting authors, such as Bunyan, Baxter, and Fuller. There are excerpts from multiple copies and editions of their works. Here we can see the variety of responses to these works, both by the godly readers who owned them and by other members of their households, including children. It is a viewpoint in which the marks of sober reading and playful activity lie alongside each other, suggesting the complexity of the social milieu that produced both.

Catalogues like *Marginated* perform the vital function of providing concentrated access to the sorts of examples that only a long period of work in a rich archive otherwise enables. They enlarge and extend the range of *comparanda* available to specialists and provide a permanent resource for students who have limited access to early modern materials. In this context, the only minor criticism that might be levelled at the catalogue is a lack of format and dimensions in the descriptions of each item. This is a problem because, although the book’s pictures are beautifully clear, when separated from the exhibition these magnified images leave the reader guessing as to
the shape and size of the book. Such quibbles are, however, a testament to the interest provoked by the variety of bookish activity on display. Like many of the books that it describes, this is a catalogue that is best read pen in hand.

PIERS BROWN

University of York


Libraries within the Library is a great pleasure to read and has much to offer not only to historians but also to library administrators. The volume brings together 19 essays on, mainly, individual collections and their origins, but there is also attention to the management of these collections once acquired and relationships to collections outside British Library walls. The tone is established at the outset by David Pearson, long an eloquent champion of printed book collections as physical carriers of our histories. He notes, for example, that the practice of including evidence about ownership, bindings, or annotation in catalogue records – the kinds of evidence that allow collections to be recognized and studied as entities – is relatively recent and far from universal, and calls for greater attention to this avenue of access to historical collections. The subsequent chapters provide effective support for his case both in the BL and beyond.

The first section, “The Foundation Collections,” is the largest of four. James P. Carley’s article on Henry VIII’s library outlines the development and dispersal of the collection and describes in particular the complex history of a newly discovered Henrican book traced through its shelf mark. Anthony Grafton and Joanna Weinberg write on Isaac Casaubon’s less-known interest in Hebrew and Hebraica, showing at once that the BL’s preservation of Casaubon’s books has made possible this new understanding of Casaubon’s interests, and that the lack of systematic recording of provenance information has somewhat obscured it. Two separate articles add to what is known of the Cotton family collection. Colin G.C. Tite identifies nearly two hundred Cotton-owned printed books that did not form part