Pennsylvania, and the history of education. The topics are wide ranging from the beginnings of education in the Delaware Valley in the 1680s, to Franklin's efforts to establish unique and vigorous educational opportunities, to the manifestation of his legacy over time. Indeed, the final essay assesses Franklin's ongoing impact on the current century as expressed in the 2006 "Penn Compact" announced by Amy Gutmann, the president of the University of Pennsylvania. It is a document palpably inspired by Franklin's "pragmatic vision for higher education."

Franklin's influence on education began, of course, much earlier than 1749 and the publication of the Proposals. For instance, at the age of 24 in 1731, he was instrumental in founding the Library Company of Philadelphia, a subscription library meant to improve the community's access to books. Inspired by Franklin's leadership, in the decades that followed many similar libraries were founded up and down the mid-Atlantic and East Coast regions and they served as foci for intellectual and social life in the colonies. This volume, on his later efforts to influence educational structures and curriculum more directly, is an important addition to the early history of education in North America.

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A desire to understand globalization motivates this study of the distribution of English books in the late nineteenth century. If books have permeated borders since their invention – consider the geographical dynamics of the medieval manuscript, of Swiss reprints in eighteenth-century France, or of early Canadian importation1 –

what changes occurred to permit the rise of the global book trade as we know it today? By tracing the career of the neglected export agent, Edward A. Petherick, Alison Rukavina describes the expansion of the Victorian book trade, suggesting that changes in technology, finance, and worldview/orientation increased the volume and regularity of trade and thereby established some of the channels of twentieth-century globalization. The historical contention is suggestive: Rukavina makes no claims to an exhaustive account, and, indeed, judges “impossible” any definitive history of the topic (148).

The book abounds in interesting examples of imperial and transatlantic distribution, which the author has gleaned from the unpublished Petherick Collection at the National Library of Australia in Canberra in conjunction with the microfilmed letters of two London publishers. From 1870 to 1887, Edward A. Petherick was the London agent for the Melbourne bookseller, George Robertson, and thereafter he ran his own London-based company, the Colonial Booksellers’ Agency; he was thus a key intermediary in developing the sale of British books to Australia. Petherick showed alacrity in finding ways to accelerate shipments. In 1873, for example, he tested the speed of the new mail route through the Suez Canal (39), and at about the same time he embraced the telegraph for receiving orders from Australia (41). Although he went bankrupt in 1894, others took up the expansionism that he pioneered, most notably George P. Brett and the Macmillans, whom Rukavina interprets as succeeding where Petherick failed (143).

Petherick also navigated the sea of piracy. In 1876, the London publisher, George Bentley, accused Robertson of pirating Annie Edwards’s *Leah: A Woman of Fashion* (London: Bentley, 1875) (46). This was not the first such accusation against Robertson: charges of selling unauthorized American reprints had been levelled at him twenty years before (60-63). It fell to Petherick to defend his principal, which he must have done deftly, for Bentley decided to continue dealing with Robertson. Then, in 1880, Petherick informed Bentley that Robertson had discovered illegal American reprints of another Bentley book in a New Zealand bookshop (a book that Robertson had acquired the exclusive right to distribute in the region); in response, Bentley authorized Robertson to take whatever action was

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necessary to stop the imports (46-47). This intriguing episode raises further questions. If, as Rukavina estimates, it strengthened the mutual commitment between the London publisher and the colonial bookseller, then it stands in marked contrast to Canada, where similar cases ignited distrust and recrimination. Petherick might have prided himself on supplying “British books in the colonies at British prices” (40), but these were notoriously among the highest in the world. How common was it for booksellers in the Australasian region to deal in unauthorized American reprints, which were vastly cheaper – as common as in Canada? Was Australia as loyal to imperial copyright as Petherick claimed, or is this reported case of piracy merely the tip of the iceberg? Certainly, Robertson’s winding down of his distribution activity in the 1880s (53) is a curious outcome; it compares to the frustration of many Canadian printers and distributors of the time, who were constantly being undermined by cheap American editions. A thorough comparative history of the effects of imperial copyright on Canada and Australia would be a fruitful undertaking.

Much of The Development of the International Book Trade turns to a theoretical argument, namely, that book history should eschew conceptual frameworks such as the communications circuit or the imperial power centre and rather apprehend the past through a new model – the “social network.” Using Deleuze and Guattari’s theory of the rhizome and Sydney Shep’s evaluation of historiographic methods,3 Rukavina defines the social network as a decentred, transnational model consisting of innumerable threads of connection (11). Rather than focusing on one book, publisher, or country, therefore, The Development of the International Book Trade deliberately shifts its focus (and readers of the Papers / Cahiers will be interested in her detailed case study of the piracy of William Kirby’s The Chien d’Or, 66-72). Again the author raises rich questions that will stir debate. Does the rhizomorphic model, which bears unmistakable resemblance to the Internet and satisfies the contemporary reader’s desire for a non-

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2 Compare, for example, William Briggs’s failed attempt in 1894 to become the exclusive Canadian distributor for T. Fisher Unwin: George L. Parker, The Beginnings of the Book Trade in Canada (Toronto: University of Toronto Press, 1985), 228-29.

hegemonic vista, reveal the nineteenth century with new clarity or distort it anachronistically? For example, after arriving in London, Petherick referred to it as a “vortex” (36), as “the centre of the publishing world” (37). Rukavina resists the structural implications of this quotation, asserting that Melbourne was also a centre in its own right: “In a social network every node is potentially a centre; in other words, there is no periphery in a network” (37). Whether this conclusion does justice to the vivid history Rukavina narrates with her admirable work in primary sources is debatable. Petherick’s Colonial Booksellers’ Agency may have been proto-global in its reach, but it was bankrolled by the vortex and its stock was preponderantly English books. The great London publishers – Longman, Macmillan, John Murray, Bentley, Routledge, etc. – exercised much influence over the Melbourne book trade, for it was their capital that was crucial in the starting and stopping of Petherick’s distribution activity (118–33). Moreover, they controlled the law of imperial copyright and the definition of piracy throughout the empire through their representatives at Westminster. While granting Melbourne’s role as a regional bookselling node, is it not accurate to retain the term “peripheral” to describe its overall position in the publishing industry with respect to London? The historiographic construction of imperial power, the non-hierarchical rhizome – which of the two ultimately yields a clearer understanding of the disparities of contemporary globalization? The Development of the International Book Trade fosters just the debate now needed among those who toil in histories of the book trade that lie outside the borders of a single geopolitical identity.

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Publishers continue to provide us with new opportunities to re-evaluate the contribution of women to the book arts. There are numerous artists in Ireland, in Canada, and no doubt everywhere else, waiting to be (re)discovered, so it should come as no surprise