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
to find such a book as Diane Egerton’s *Artist and Aristocrat: The Life and Work of Lady Mabel Annesley, 1881-1959*.

Historically, women have been invisible in many professions and the book arts are no exception. Add to this an artist working well outside the major artistic and publishing centres, one at work in a rural setting, and one beset by health issues from an early age, and the invisibility is complete. Is it any wonder that the name of Lady Mabel Annesley has slipped beneath the surface of artistic and book history memory?

Diane Egerton has spent more than a decade researching the life and work of Lady Mabel, the daughter of the Fifth Earl of Annesley, of Castlewellan House, County Down, Ireland. The Earl himself was an accomplished photographer, and Mabel’s mother was also from a long line of artists, including the Royal Academician Sir Francis Grant (5-6). Mabel Annesley was born in London, but was raised in the north of Ireland in Castlewellan, a large Victorian granite house. Here, her life was dominated by a strong sense of place within the Anglo-Irish context – a duel heritage of which she was very proud – but her love of Ireland “transcended divisions based on religion, politics, or place of origin” (xii). As a consequence, most of her artwork has an Irish theme. Her education, artistic and otherwise, was conventional in every sense, and included governesses and the necessary “coming out” at age 18. Married in 1904, a mother in 1905, widowed in 1913, Annesley inherited Castlewellan and its debts upon the death of her brother 1914 in the Great War.

However much Mabel Annesley loved and identified herself with Irish life and Irish ambitions, her Anglo-Protestant heritage based in the loyalist Northern Counties would of and in itself isolate her from the twentieth-century nationalist (and often violent) ambitions of Irish culture and politics then underway. Being a countrywoman made her twice removed. Similarly while her aristocracy gave her an “in” to society and the art world of Belfast and Dublin, it also prevented a serious career, distancing her from the artistic worlds around her. The horrors of war and the political upheavals in Ireland during the 1920s when Annesley began to work seriously would all have consequences on her output and for the subsequent “remembrance” of her work. Health issues also beset her: she was suffering from disfiguring arthritis at the age of 25, and continued to do so throughout the rest of her life.

With the numbing consequences of the First World War and so many estate responsibilities, Annesley increasingly turned to book illustration and wood engraving after 1918. “The war hit her so hard she could no longer paint” (22). Perhaps influenced by her father’s
black-and-white photography, she sought to simplify and summarize the landscape and people around her. Subsequently trained at London’s Central School of Arts and Crafts, Annesley became part of the engraving revival in the UK during this period. She was soon illustrating books for Richard Rowley, and became friends with Robert Gibbings, both of whom influenced her work. By the end of the 1920s she was working almost exclusively on wood engravings and was being included in exhibitions of Irish and English artists of the period. Between 1922 and 1939, for example, she exhibited 27 prints with the London Society of Wood engravers. Overwhelmed by family troubles, financial problems, and finally the Second World War, she moved to New Zealand in 1942 where she remained until after the war. She returned to New Zealand in 1949 until 1953, but eventually settled in England, where she died in 1959.

Annesley is an artist whose rediscovery requires dedicated research and digging in archives, family papers, gallery vaults, and print collections. Egerton’s research builds upon an unfinished autobiography that was published posthumously by Mabel’s sister Constance, who edited the manuscript, in 1964. Using a wide variety of primary and secondary sources, Egerton has gone a long way in reconstructing Mabel’s life and in correcting a number of inaccuracies that have crept into the literature. The breadth of Egerton’s search as revealed in the excellent bibliography is impressive, but the narrative details remain elusive, and the reader is often left wondering how much has been lost. Nonetheless Annesley’s works are extensively illustrated (the production values in the book are excellent) and this text will no doubt serve as the authoritative catalogue raisonné for some time to come.

Working with such fragmented resources can sometimes be problematic. There is a lengthy section on Mabel’s reaction to her sister Constance’s affair with Bertrand Russell (Constance was one of Russell’s long-time lovers), based on the Bertrand Russell Archives at McMaster University in Hamilton, Ontario. While interesting, the section does little to advance the purposes of the book beyond placing the family in its social context.

Annesley sits squarely in the tradition of British twentieth-century print-making before 1950. Her aim was to fill and enliven the entire surface of the image with “a keen sense of white and black in balance” (23). In her work she embraced a modernism that attempted to look at the landscape about her in a new, simplified form, whether she was in Ireland, England, or New Zealand. Yet her landscapes remained
rooted in country life and traditional ways, making a record of a passing way of life.

While Annesley was an accomplished wood engraver and artist, one senses that she never achieved her full potential. Her personal circumstances made a full-time artistic career impossible, and the consequences of an interrupted life and career prevented her work from attaining the first rank of Anglo-Irish engravers. Her fate was similar to many women of the period: her artistry was overwhelmed by everyday realities. Nonetheless the talent remains.

While our consideration of Annesley’s work will not change art or book history or our understanding of the modern art movement, it will broaden our understanding of the contribution of regional and women artists. It reveals that modernism was not just a male preserve, and that it also had far-reaching influences outside of the larger, urban, artistic centres. Rural artists too were also drawn to looking at the world around them in a new way. This book will be of interest to any individual or library interested in women’s studies, printmaking in Ireland and/or New Zealand, and the book arts and history of the United Kingdom.

RANDALL SPELLER
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Il y a plus de 10 ans, Marie-Ève Thérenty et Alain Vaillant lançaient un vaste projet de recherche sur les liens entre la presse française et la littérature. Après avoir centré leur démarche autour du journal La Presse d’Émile de Girardin (1836, L’an I de l’ère médiatique [2001]), puis avoir élargi la réflexion à l’ensemble de la presse française du xixe siècle (Presse et Plumes [2004]), ils nous offrent maintenant une publication qui aborde la culture médiatique sous son angle international. L’hypothèse de cet ouvrage collectif est que la presse est « le principal outil de transfert intellectuel, artistique et littéraire et le premier vecteur de la mondialisation qui caractérise le xixe siècle » (p. 8). La presse participerait aussi activement à l’émergence d’identités nationales fortes. Les 28 articles contenus dans ce recueil soulignent