de littérature s’est homogénéisée, suivant l’institutionnalisation des études littéraires, du système scolaire et de l’édition scolaire. En fin de siècle, la contextualisation et l’historisation de la littérature prennent une importance manifeste. La volonté de répondre aux exigences ministérielles s’effectue au détriment de l’autonomie de l’objet littéraire. Par ailleurs, la vision de l’histoire du Québec véhiculée par les manuels, par celui de Laurin en particulier, témoigne d’une idéologie foncièrement nationaliste, faisant l’apologie de la Révolution tranquille et de l’affirmation identitaire qui caractérise cette période.

Leçons de littérature raconte, en somme, bien plus que les transformations subies par les manuels de littérature québécoise. La thèse de Karine Cellard est pensée dans la continuité des travaux de Micheline Cambron portant sur l’épistémologie littéraire et sur l’enseignement de la littérature au Québec. À l’instar de Lucie Robert, Cellard analyse le cheminement de la critique universitaire, qui se construit au fil du siècle, de manière à parvenir à la réalisation de l’institutionnalisation de la littérature nationale durant la décennie 1950. Comme les ouvrages Paul Aubin, Leçons de littérature contribue aux recherches sur l’édition scolaire québécoise, bien que la thèse de doctorat soit moins rattachée aux domaines de la bibliographie et de l’histoire de l’imprimé. Enfin, il est à noter que Karine Cellard a aussi proposé l’article « Sur quelques classiques de l’anthologie québécoise », paru en 2010 dans un numéro de Voix et images dédié spécialement à cette production éditoriale.

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Maura Ives’s Christina Rossetti: A Descriptive Bibliography is a most impressive achievement that meets a significant need in Rossetti studies. A major Victorian poet who also wrote fiction and non-fiction prose for adult, child, and specifically devotional audiences, Christina Rossetti (1830–94) merits the careful documentation that

Ives so successfully and admirably provides. As Lorraine Janzen Kooistra observes in *Christina Rossetti and Illustration: A Publishing History* (Ohio University Press, 2002), Rossetti is remarkable in Victorian publishing history particularly for the exceptional wholeness of her earliest publications’ book design. Working with her artist brother Dante Gabriel Rossetti who provided the illustrations and bindings for *Goblin Market and Other Poems* (1862) and *The Prince’s Progress and Other Poems* (1866), Christina Rossetti published with Macmillan and Company illustrated first editions that exemplified a Pre-Raphaelite aesthetic that integrates verbal and visual elements. Ives’s descriptive bibliography of Rossetti’s writings documents the full range of their nineteenth-century publishing history, and in so doing it promises to be an invaluable resource for scholars, librarians, cataloguers, booksellers, and collectors.

This bibliography is a beautifully produced and substantial volume, with a page height of 27.9 cm and covered with a lovely dust jacket that emulates Dante Gabriel Rossetti’s binding design for *The Prince’s Progress and Other Poems*. Ives provides the most exhaustive list to date of Rossetti’s books, her appearances in anthologies, periodicals, and hymnals, musical settings of her poems, selected translations, ephemera, and other Rossettiana. In terms of both quantity of entries and level of description Ives surpasses by far the previous bibliographical sources ranging from the early list compiled by J.P. Anderson for Mackenzie Bell’s 1898 biography of Rossetti to the twentieth-century bibliographies by Lona Mosk Packer, William E. Fredeman, Norman Colbeck, and Mary Louise Jarden Maser and Frederick E. Maser.

Ives’s bibliography is comprehensive up to 1900, and thereafter includes only selected separate works wholly or primarily by Rossetti. Not included are most of the various twentieth-century collections of Rossetti’s poetry that followed William Michael Rossetti’s editions. In acknowledging the necessary limits to the scope of her bibliography, Ives also helpfully indicates fruitful areas for future work: in post-1900 collections of Rossetti’s poems and in the publishing history after 1900 of Rossetti’s most famous poem, “Goblin Market.” Ives also remarks that more remains to be learned about Rossetti’s relations with her primary religious publisher, the SPCK, and notes that Rossetti’s collaboration in translation work with her cousin Teodorico Petrucoola Rossetti is an area that remains underexplored. Throughout the bibliography, Ives demonstrates her thorough knowledge of Rossetti scholarship as she highlights her original contribution and
positions her work within an ongoing scholarly conversation by
drawing attention to areas of research that other scholars might
profitably pursue in the future.

Ives has chosen to focus on nineteenth-century published materials,
a reasonable limit that keeps the scope of the bibliography manageable
while still capturing all the publications during Rossetti’s own lifetime.
Ives documents every pre-1900 publication of Christina Rossetti’s
writing, including both British and American printings of Rossetti’s
poetry collections. In a substantial and useful introduction, Ives clearly
outlines both Rossetti’s nineteenth-century publishing history and
her bibliography’s principles of organization and entry format – in
which Ives follows standard bibliographical practice as described by
Fredson Bowers and G. Thomas Tanselle. The bibliography is divided
into five sections. Items in section A are books solely or primarily by
Christina Rossetti and are given complete bibliographical descriptions
that include title page transcriptions, collation, pagination, plates,
contents, typography, paper, running titles, bindings, and publishing
and printing details. Locations for copies examined are indicated,
mainly by National Union Catalog symbols. (Although the key to
these standard abbreviations is readily accessible online and elsewhere,
many readers might have found it helpful if the key were included in
the bibliography’s own list of abbreviations.) Ives lists presentation
copies and also records many instances of authorial corrections and
additions that were handwritten in copies owned or presented by
Rossetti; many of these changes were never incorporated into later
printings, and thus this information sheds new light on the nature
and extent of Rossetti’s revisions to her published works. Over 150
appearances in books are listed in section B, and a similar number
of periodical contributions are listed in section C. Ives makes new
discoveries in both of these categories. For instance, she finds that
Rossetti contributed far more entries to the Imperial Dictionary of
Universal Biography than had previously been acknowledged. Among
the more than one hundred entries that Rossetti wrote is one on
Priscilla Lydia Sellon, the controversial “mother superior” of one
of the first of the era’s newly formed Anglican sisterhoods, an item
of interest in light of Rossetti’s treatment of these new religious
communities in her poetry and fiction.

Bibliographies shed new light on the publication, dissemination,
and reception of the subject’s writings; and often in the very act of
gathering and cataloguing the various appearances of a writer’s work,
previously neglected categories take shape. In sections D, “Hymnals
and Poems Set to Music,” and E, “Translations, Printed Ephemera, and Rossettiana,” Ives offers fresh attention to some important vehicles for Rossetti’s growing fame. Ives lists fifteen appearances in hymnals (with or without music), 172 pre-1900 musical settings of Rossetti’s poems, and a small selection of significant musical settings up to 1950. This documentation of the publication of Rossetti’s poems set to music, along with Ives’s attention in the introduction to this material, constitutes a ground-breaking contribution. Ives offers the first-ever listing of Rossetti’s appearances in hymnals, and she significantly extends Brian N.A. Gooch and David S. Thatcher’s catalogue of Musical Settings of Early- and Mid-Victorian Literature. While recognizing that a complete list of twentieth-century musical settings would be beyond the scope of her present book, Ives helpfully points out that there are many musical settings after 1900 waiting to be catalogued and described by future investigators. Very little scholarly attention has been previously paid to musical settings and their role in building and sustaining Rossetti’s poetic profile, and Ives’s bibliography will certainly facilitate both an examination of adaptations of Rossetti’s poetry for music and an appreciation for the new interpretations and audiences that musical setting affords. For instance, in her introduction Ives draws particular attention to the musical setting of Goblin Market published by Emanuel Aguilar in 1880. In this instance, Rossetti worked with the composer to make textual changes that Ives notes “contradict aspects of the poem that have been influential in contemporary readings of it” (16). Awareness of such amendments illuminates and complicates our understanding of Rossetti’s own engagement with her most famous poem. Lastly, section E acknowledges the variety of commercially produced items which incorporate text by Christina Rossetti. In the nineteenth century and now, admirers of Rossetti’s poetry might often unexpectedly encounter the poet’s work in a variety of places: on postcards, greeting cards, cross stitch patterns, plaques, figurines, ornaments, collectable plates, enamel boxes, or tea canisters.

Christina Rossetti: A Descriptive Bibliography is well illustrated, with a sixteen-page insert of high-quality colour plates of selected bindings, spines, title pages, frontispieces, and inscriptions from a selection of books by Rossetti; also included here are some examples of hymnals, musical settings, and ephemera, as well as a Dante Gabriel Rossetti chalk portrait of Christina Rossetti. The insert ends with image credits listed by entry number; readers might have also found it useful to find
a note in individual entries alerting them to the inclusion of a colour plate of the item described in that entry. Finally, the volume is also very usefully and comprehensively indexed: three separate indices – an index of poems, index of prose, and general index – allow the reader to efficiently search any publisher, periodical, or individual and to locate every appearance of any Rossetti work throughout all sections of the bibliography.

Complete, well-researched bibliographies are an invaluable tool for scholars, librarians, collectors, and booksellers, and Ives has served these communities very well with her excellent descriptive bibliography. In its inclusiveness and descriptiveness, this bibliography supersedes all previous listings of Rossetti’s writings and is destined to be the definitive bibliography and an indispensable resource.

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Simone Murray makes a major contribution to adaptation studies scholarship by developing a methodology focused on production-centered questions of how adaptations get made, rather than the field’s more traditional interest in semiotic questions of how adaptations make meaning. Her method combines facets of book history, political economy, and cultural theory to arrive at a nuanced circuit model in the vein of Robert Darnton’s famous approach to the book trade. Murray’s circuit, however, focuses on the increasing convergence of media industries in the last thirty years, chiefly with respect to book and film production, but also with the occasional nod towards comics and video games. She identifies six key nodes that operate at the intersection of these industries, and she dedicates a chapter to each: authors, literary agents, book fairs and festivals, literary prizes, screenwriters, and distributors/marketers (in that order). Given that the full scope of the adaptation industry circuit is too immense for a single book project, Murray selects these specific nodes in line with her interest in literary prestige and its ripple effects throughout the optioning, production, and dissemination of adaptations. The result is