of the ledger in which Bernard Quaritch recorded the copies of the Chaucer he sold prior to its publication. The second reproduces the Kelmscott press’s mailing list, allowing readers to see which historical figures and members of high society received Morris’s advertisements by mail. The final appendix is perhaps the most interesting. It reproduces correspondence between the Kelmscott press’s major investors, relating to the Chaucer, between 1891 and 1923.

*The Kelmscott Chaucer: A Census* is a delightful and informative book that will prove a stimulating read and a valuable resource to any scholars interested in the history of the book and the book trade, as it proves to be just as interesting as Chaucer’s pilgrims themselves.

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The novel looms large in established accounts of Charlotte Brontë’s and George Eliot’s contributions to nineteenth-century British literature, and Harriet Martineau’s prolific writings on political economy mark her first and foremost as a Victorian pioneer in the field of sociology. But as Lesa Scholl makes clear in *Translation, Authorship and the Victorian Professional Woman: Charlotte Brontë, Harriet Martineau and George Eliot* these three women writers also exerted wide-ranging cultural influence and fashioned authoritative professional identities in their work as translators. Scholl understands translation as not only “linguistic transmission” (exemplified, for instance, by Eliot and Martineau’s English translations of German and French philosophical texts) but also as cultural translation, what Scholl describes in the cases of these authors as a self-conscious and selective process of rewriting foreign ideas within and, at times, against the middle-class conventions of Victorian Britain (3). In their translated works, journalism, reviews, fiction, and travel writing, Brontë, Eliot, and Martineau acted as “cultural double agents” or “mediators”: familiarity with foreign texts and international travel positioned them to bring continental and colonial ideas to England, while also giving them opportunities to encounter cultural otherness.
abroad and write from “a new place of dislocation between the known and the unknown, the domestic and the foreign” (6).

The mastery and manipulation of textual and cultural content manifest in Brontë, Eliot, and Martineau’s work as translators, Scholl argues, can be understood as a subversive claim to public intellectual authority on the part of these woman writers. As they “rewored” dominant ideologies by importing “possible alternatives” into the contexts of Victorian England, these writers not only challenged the Judeo-Christian tradition to think of translation, like woman, as derivative, but widened domestic fields of debate on issues such as the status of women, poverty, and colonization (3). Translation, Authorship and the Victorian Professional Woman importantly elucidates the influential roles these women played as “literary professionals and master-translators” who wrote across languages and genres and wielded real cultural and ideological authority through their intellectual work (189).

At the core of Scholl’s argument is the dialectic of colonization: domestic/foreign and English/other. Translation, Scholl states from the outset, is metaphorically and physically inseparable from the act of colonization, an appropriation of power that takes over the original text and produces a “hybrid” linguistically “re-identified as English” albeit remaining in cultural “exile” (188). Several related dialectical oppositions – original/derivative, master/pupil, and public/private – provide bases for particular lines of interpretation pursued across chapters and to a large extent determine the tripartite organization of the book as a whole. In part 1, “Learning the Language of Transgression,” Scholl establishes the tensions inherent in the power dynamic between original author and translator in order to explicate the ways in which these women writers exceeded the role of “pupil” and assumed authorial mastery in their own literary careers. Part 2, “Beyond Translation,” examines material from Brontë, Eliot, and Martineau’s autobiographical writings, personal and business correspondence, and journalism in order to explicate the discursive strategies these women employed in representing and asserting professional authority as public educators for the English nation. Particularly arresting here are the readings of Martineau’s self-construction as a woman writer and “a businesswoman” in her 1877 Autobiography (79). Throughout, biographical interpretation is woven with close readings of Brontë, Eliot, and Martineau’s major literary works so that source materials mutually inform in revealing ways. Scholl brings fresh readings to the canonical Villette and Middlemarch,
for example, when she demonstrates the ways in which Brontë’s and Eliot’s professional experiences as translators find expression in their fiction. Scholl argues that Brontë puts her fluency in French to use in Lucy Snowe’s dissembling translations of the French language, which make explicit to the reader that Lucy “has the power to decide” as narrator what her audience hears (42).

Part 3, “Vacating the Hearth,” charts Brontë, Eliot, and Martineau’s physical journeys outside England. Here Scholl argues that their fictional and autobiographical narratives of cross-cultural encounters rewrite dominant masculine discourses of imperialist adventure by replacing the quest for “dominance and superiority” with “the search for equivalency” in a foreign land (131). Examples drawn from Martineau’s writings on American politics (and her support for the advancement of American women and the emancipation of slaves) and Eliot’s journals and published essays on Weimar (where she observed the “relative freedom of Continental women” and, unlike in England, was accepted into society [158]) flesh out Scholl’s compelling argument that these women use travel writing as the distanced venue from which to critique English society.

Scholl does intimate that “the social trauma” of the colonizing process should not be ignored in the broader contexts of her study (188). She concedes that Brontë, Eliot, and Martineau, akin to many British women writers of the late eighteenth and early nineteenth centuries, enlisted imperialist discourse in order “to further the cause of women” (140). She observes that in their work as translators they opened “reluctant” cross-cultural “channels that could not then be shut” (188). Still, in Scholl’s framing colonization by translation appears to have been largely propitious for Brontë, Eliot, and Martineau because it afforded a means to cultural and professional power otherwise denied women writers at this time. These tensions between gender, colonization, and translation, so central to Scholl’s book, raise important questions regarding the complicity of British women translators and travel writers and the violence of British imperialism in and beyond the Victorian period. *Translation, Authorship and the Victorian Professional Woman* deepens our understanding of Brontë’s, Eliot’s, and Martineau’s roles as influential literary professionals and agents of cultural (ex)change, and its synthesizing critical approach lays paths of further inquiry within and beyond the field of women’s writing of the Victorian period. Scholl’s book will accordingly be of particular interest to scholars and students of nineteenth-century British women writers and gender,
the professionalization of writing in Britain between 1830 and 1880, translation studies, and postcolonial theory.

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As the primacy of the printed book retreats and the digital book ascends in popularity, the status of the future of book collecting is an issue and concern. Based on current models, some have envisioned that the physical book will only survive in the form of a finely crafted material object that will be expensive and collectible. One can also imagine the survival of the antiquarian and secondhand book trade, as books are sold or disposed of and replaced with electronic copies. But can one “collect” digital books? Improbably. For those who fret about the future of book collecting, Joel Silver’s well-documented, recent study focusing on the relationship of Dr A.S.W. Rosenbach and Mr Josiah K. Lilly Jr. will not dispel their fears; still, Silver transports the reader back in time to the golden age of book collecting in America, an era that arguably began at the beginning of the twentieth century and ended after the Second World War.

At the time, Josiah Lilly (1893-1966) met A.S.W. Rosenbach (1876-1952), Abe or Dr. or “Rosy,” to his many friends, Rosenbach was regarded as the most eminent antiquarian bookseller in America. Born in Philadelphia, Rosenbach idled away many of his hours in his uncle’s rare book shop. Moses Polock was among the first rare book dealers to specialize in Americana, and after Moses died in 1903 Rosenbach purchased much of his uncle’s Americana collection at auction in 1904. Rosenbach’s family was insistent that he attend University, and he graduated with a PhD in English Literature in 1901. During his Penn years, he amassed an encyclopedic knowledge of early English literature, which he twinned with his natural gift as a bookseller, raconteur, and man of taste and pleasure. In 1903, Rosenbach and his older brother Philip launched The Rosenbach Company on fashionable Walnut Street in Center City Philadelphia. Philip managed the furnishings and framing department and on the