Copies are listed alphabetically by language and within the section chronologically, with a useful running footer to identify languages. There are notes for each book on place and name of publisher, ISBN or equivalent, holdings, translator and illustrator, and various notes reflecting the interests of the compiler. The volume is an impressive achievement, a wealth of international curiosities, and an emphatic statement on the sustained popularity of *Alice*.

The format of the volumes is odd. They are unwieldy, as though modelled on a nineteenth century encyclopaedia. The essays in volume 1 are superb, and the back translations in Two are engrossing, yet it's impossible to sit comfortably and just read them. The format demands a certain type of attention, as to a reference work, to be dipped into or consulted rather than a narrative or discursive text to be read. Purple cloth binding and gilt stamping aside, these are not pretty books. The pages are huge, the type large, and the margins and spacings wide, for no apparent purpose. But the work will be irresistible to anyone who cannot get enough of *Alice*. One of the most useful aspects of the volumes, hidden away in endnotes at the end of each of the hundreds of sections, is the wealth of source material and secondary references. Here are listed thousands of books and articles relating to *Alice* and to translation. It is a work to read now and return to later, a monumental piece of scholarship, and a model of its kind.

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Kristina Lundblad. *Bound to be Modern: Publishers' Cloth Bindings and the Material Culture of the Book, 1840-1914*. Trans. by Alan Crozier. New Castle, DE: Oak Knoll, 2015. 336 pp.; \$US 95 (Hardcover) ISBN 9781584563136

The dust jacket of this book immediately attracts the reader with its reproduced 1889 sepia photograph of Mademoiselle Jacquinet holding a copy of Jules Verne's *Mathias Sandorf* in its elegant publisher's binding and Lundblad's concluding quote that "A book is the room in which we enjoy the company of literature, a room with doors leading to time and the world." The whole book reflects the careful and thoughtful attention to detail and design by Mats Larsson. *Bound to be Modern* is a translation of Lundblad's earlier book, *Om*

betydelsen av böckers utseende by Råmus, (2010) with some additional commentary. It was recently awarded the 2016 DeLong Book History Prize by the Society for the History of Authorship, Reading, and Publishing (SHARP).

Lundblad, associate professor of book history at Lund University in Sweden, provides a rich interdisciplinary study of the beginnings of publishers' bindings in Sweden contextualizing changes to the material appearance of the book within the broader framework of the rise of consumer culture at the end of the nineteenth century. The book proceeds from a review of publishing and binding practices in the early nineteenth century to mid-century changes in the production model due to industrialization and broader societal influences that affected both aesthetic choices in decoration and perceptions of the book as a commodified unit of text block and binding. Her conclusions are based on data obtained from bibliographies, advertisements, booksellers' and publishers' catalogues, publishers' archives, government archives, and the material books. The entire volume is lavishly illustrated with photographs of publishers' bindings and includes graphs and tables that summarize her data. The book is broadly divided into two sections with the first section documenting the book in transformation during the nineteenth century, chronicling the changing binding practices and the industrialization of the bookbinding trade. The second part contextualizes the mid- to late-nineteenth century Swedish book within its broader cultural realm. The two appendices summarize the data of Lundblad's study. Appendix A lists the machines and tools in Peder Herzog's bindery before 1889 and a selection of his purchases between 1889-1895 and 1905-1918, demonstrating the industrialization of the binding process, the international trade in binding machinery, and associated costs. Appendix B lays out the definitions of binding types and categories and includes the tabular data of her study. This is extremely useful for scholars doing comparative research. The remainder of the book contains several lists (illustrations, diagrams, tables, sources) and a comprehensive index.

Lundblad provides in-depth descriptions of binding practices before and during this transformation to the modern book. In discussing the industrialization of book production, Lundblad reflects on the "relationship between time, weight, and money. By all appearances, the equipment became heavier and more expensive the more its production capacity increased" (102). She also attributes the new importance of time and precision in the age

of the railroad and the telegraph as a factor in the formation of a “complex weave of dependencies ... that is often left invisible” (III). Using booksellers’ catalogues as primary sources, she uncovers the multiple binding variants that were offered by publishers during this period of transition. Consulting the archives of several publishers and bookbinders, she documents the acquisition of bookbinding machinery required to produce the edition bindings. She concludes that during the nineteenth century, publishers’ bindings served as a “marketing tool ... in the emerging consumer culture” and cemented the perception of the cloth-bound book as a unit (text block and binding) in the minds of “producers and the consumers”(15). To illustrate her point, Lundblad showcases the binding variants of *Skalde-försök* by Anna Maria Lenngren (first published in 1819) from a book in a simple paper wrapper and custom half-leather bindings to lavish mid-century publishers’ bindings to the paper-bound with printed wrapper 14th edition released in 1907 as part of the one-krona series *De bästa böckerna* (*The Best Books*).

Chapter 3 includes her analysis of the speed of this transition to publishers’ bindings and includes an examination of the genres of books that were sold in cloth bindings. Based on a sample of 289 books, diagram 5 (132) chronicles the rise of cloth binding in Sweden, from the 1830s when roughly 66 percent of books were sold sewn in *kartonnage* (in paper wrappers with or without cloth or leather spines) to the 1890s when 60 percent were offered in publishers’ cloth bindings and more than an additional 20 percent were sold in a choice of publishers’ bindings (including cloth). According to Lundblad, the true percentage of publishers’ cloth bindings is probably 20 percent higher due to “hidden” cloth bindings as books described as “bound,” “beautifully bound,” and available with “different types of binding” probably included cloth bindings. She includes an analysis of genres of books and associated binding practices. During the 1840s, about sixty-six percent of books available in publishers’ bindings were religious texts, suggesting a steady demand for the genre. By the 1890s the largest genre of books offered in cloth bindings was literature (thirty-five percent) (diagram 10, 140).

Lundblad is critical of earlier Swedish scholars in the field (Shück, Rinman, Svedjedal, and Peterson), who dismiss the materiality of books and argues that the binding was part of the contextual whole incorporating the materiality of “modernity and individualism, in different ways” (76). In Part II, Lundblad situates the altered appearance and commodification of the book within the broader

sphere of modernity and material culture. In Lundblad's view, the cloth-bound publishers' bindings had a critical function to promote the book and participate in the new "pictorial world of modernity" and connect "people with phenomena that were among the parameters and materials that could be enlisted for the development of the self. Cloth bindings were a part of the material world whose specific forms were used to create social communities" (26).

This phenomenon is not unique to the history of the book in Sweden. The changes in publishers' bindings that Lundblad chronicles could easily be mapped onto the appearance of the book in America, England, and continental Europe. She briefly mentions the importance of parallel developments in England and in Europe and includes illustrations for *Djurvärlden i ord och bild* published in Dutch and Swedish with very similar bindings (figs. 81-82, 95). The pictorial covers that emerged toward the end of the nineteenth century had a new function – to entice the reader/consumer, as "this new way of packaging literature took its place among the increasing quantity of consumer products designed at the intersection between mass production and the growing significance of the particular" (166). Lundblad explores this tension between uniqueness and sameness that is part of modern consumer culture, and the "need of the economic system to stimulate consumption" (166).

This book will appeal to scholars interested in publishers' bindings, the bookbinding trade in the nineteenth century, and the intersections between the book and material culture. Overall, Lundblad successfully situates her study within the larger context of consumer culture and a few minor inconsistencies related to photomechanical reproduction discussed by Elizabeth Knazook in her review of this book (*PBSA* 110:2 2016) do not detract from the whole.

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Marianne Martens. *Publishers, Readers, and Digital Engagement*. London, UK: Palgrave Macmillan UK, 2016. 226 pp.; \$99.99 US (Cloth) ISBN 9781137514455

Publishers, Readers, and Digital Engagement is one of the newest titles in Palgrave Macmillan's New Directions in Book History Series. Author Marianne Martens looks at the recent trend among book