

and bibliography) this book seems padded-out. It might have been better to present this interesting material in a different format.

Hugh Cahill
Lambeth Palace Library

***Negotiating the Jacobean Printed Book*, ed. by Pete Langman. Farnham: Ashgate, 2011. x, 229 p., illus. ISBN 9780754666332. £55.00.**

The place that the book occupied in Jacobean England was far from firmly established; instead, it was changeable, highly complex, and characterised by negotiation: between patron and printer, monarch and subjects, author and reader. As Langman indicates in the introduction to this remarkable volume, “society and books created one another”. In order to assess the influence of the book on society and the influence of society on the book, this collection of essays examines the context in which Jacobean books were produced, circulated, and sought to negotiate their position within society.

Rees’ essay on the King’s Printers who were in charge of printing the King James Bible sheds light on the interplay between a monarch’s desire to impose authority and the market forces of an increasingly capitalist society. Mears’ discussion of the special liturgies and occasional prayer books that parishes were expected to purchase and Arnoult’s text on polemic that surrounded the Book of Common Prayer illuminate the ways in which the Church sought to establish authority through print. The other essays in this volume examine the negotiation of secular works. Clegg convincingly challenges the assumption that print and parliamentary politics did not mix until the 1640’s, and Pečar’s discussion of the reception of two works that commented on James’ policy regarding the Spanish Match deepens our understanding of the application of censorship in this period. Rickard’s essay on John Donne’s position on James’s use of print to assert his authority and defend his policies explores the reasons behind their different attitudes towards print. Through an analysis of two dedicatory letters that accompanied his *Instauratio magna*, Langman illuminates Bacon’s conception of the book as a conversational tool. Lawrence’s essay shows how the printing of the first standardised English drill manual in 1623 came about as a negotiation between soldiers, printers and booksellers. McGeddon’s epilogue is a fascinating study of how the materiality of the Jacobean book testifies to the circumstances in which it was printed, produced and published.

The broad range of subjects, the originality and the consistent high quality of the essays make this volume indispensable for anyone who is interested in Jacobean print culture. On a wider scale, these essays demonstrate the fruitfulness of bibliography and book history as an approach to literary and historical concerns. They show how approaching Jacobean society through the study of the book allows us to gain a better understanding of this period by providing a refreshing perspective on history, culture and society.

Erika Delbecque
University of Surrey

***The Oxford History of Popular Print Culture: US Popular Print Culture, 1860-1920 (Vol. 6)*, ed. by Christine Bold. Oxford: Oxford University Press, 2012. 716 p., illus. ISBN: 9780199234066. £95.**

US Popular Print Culture, 1860-1920 is the sixth volume – though only the second to be published – in a sweeping series on ‘popular print’, from its production, distribution and dissemination to the ways in which it was read and used. This volume focuses on popular print culture in the US from the American Civil War to the end of WWI. As it boldly declares, popular print refers to the wide range of ‘newly affordable and accessible forms’ that made their way into the lives of new and previously marginalised segments of the population. The