

“would cast a long shadow over the comic culture of the age” (231). The collection thus comes full circle with Gordon’s subtle treatment of how comic remembrance of the dead encompasses a wider frame of reference than the shifting ground of doctrine, especially as regards the belief in Purgatory.

An eight-page bibliography covers the main secondary sources quoted throughout, and a five-page index supplies the names and topics of greatest interest to most readers, given the ample range of themes covered. But what makes this book truly valuable to students, teachers, and researchers of English literature and cultural studies is the high quality of the essays, each in its own right as well as when seen collectively as constituting a coherent area of inquiry involving material, textual and theatrical instantiations of the arts of remembrance. Insofar as each essay represents the highest caliber of responsible scholarly endeavor and presents hard-won and compelling research findings, this book is a significant contribution to the fertile and ever-widening field of early modern memory studies.

Pete Langman, ed. *Negotiating the Jacobean Printed Book*. Farnham: Ashgate Publishing Limited, 2011. xv + 229 pp. + 71 illus. \$99.95. Review by TODD SAMUELSON, TEXAS A&M UNIVERSITY.

Negotiating the Jacobean Printed Book gathers a selection of essays that examine the responses of writers, printers, and various readerships to the policies of a king who positioned himself as the primary source of both earthly and textual authority. Pete Langman’s introduction suggests (indirectly) that the approach of the collection may follow Francis Bacon in selecting disjunction and aphoristic openness—in Bacon’s words, “fragments of knowledge” rather than “methodical delivery” (7)—as the means of conducting the critical discussion. In this volume, Langman suggests, we will read at “the margins, where negotiations and transactions took place.” While this collection of essays, like any proceedings (originating in a conference at Queen Mary, University of London in 2007), may not achieve a unity of argument or equality of interest to any individual reader, its efforts at foregrounding the pressures and processes by which written work

was produced and circulated—particularly in its remarkable final essay—render it a valuable contribution to literary and textual scholars.

Graham Rees, Director of the King's Printer Project, opens the collection with his article tracing the lucrative Bible monopoly owned by the King's Printer before and during the publication of the Authorized Version. Rees' detailing of the various versions and formats of Bible editions shows the prodigious value of the market, and prompt him to chart the overall value of the trade. His cautious but convincing estimates of edition size and collective price ultimately lead him to follow Peter Blayney in estimating the profits yielded to the King's Printer by the publication of Bibles, which Rees suggests was essentially a "licence to print money" (28). Two articles which explore other aspects of religious publication follow Rees' essay. Natalie Mears determines that the purchase and use of compulsory prayer books—supplemental services in response to recent events, such as political unrest or natural disaster—were adopted more at the level of "widespread observance" than of "universal compliance" (43), partially due to the demands their purchase made upon a parish's finances. Sharon Arnoult charts the ways in which acceptance of the Book of Common Prayer by the laity was shaped by a generational shift under James (and the church leadership which had been raised on familiarity with its service). She argues that the external performances instilled by these rituals provided significant staging for the reign of Charles I, who would join with Archbishop Laud in attempting "to fundamentally reshape religious belief and attitude through an innovative performance" of the BCP (55).

Cyndia Susan Clegg follows the publication of her three monographs on press censorship in early modern England with a graceful rebuttal of the "widely held conviction that print and parliamentary politics did not much mingle until the 1640s" (57). While many of the publications she examines provide indirect attempts to influence public opinion and parliamentary policy, she notes that many others engage with controversy in a more direct fashion. The topic of censorship applied to theological texts follows, as Andreas Pečar presents a case study of George Hakewill, who served both as royal chaplain and Prince Charles' tutor. Hakewill's attempts to publish his denouncement of the Spanish Match couched in exegesis of the Old

Testament was considered unobjectionable in one instance, but led to his punishment when voiced in a more direct rhetorical fashion.

In the second half of the collection, Jane Rickard explores the careful deployments John Donne and James I made of their preferred methods of publication, manuscript circulation and carefully-overseen printing, respectively. Her argument is attentive to the limits of control which each author was able to place on his writing through its manner of distribution. James' engagement with the populace through print exposed him, in many cases, to the dangers of a public negotiation which he may not have sought, having (as Donne notes in the dedication to *Pseudo-Martyr*) "vouchsafed to descend to a conuersation with your Subjects, by way of your Bookes" (97). In a chapter which expands elements of his introduction, Pete Langman compares the rhetorics of the dedications Francis Bacon drafted to James for his *Instauratio magna*—one published within the volume as well as a manuscript letter delivered with the king's copy. The modulation of his arguments for patronage in these two versions, carefully parsed by Langman, present Bacon's negotiations for support and claims for posterity in both public and private spheres. David R. Lawrence charts the publication by the King's Printers of a drill manual near the beginning of the Thirty Years' War, with particular focus on the privately printed manuals produced by English soldiers who had fought in the Low Countries and brought "Dutch innovations in infantry practice" (117) back to England.

Though it shares little in methodology with the other essays in the collection, the approach that Randall McLeod follows in the intriguing epilogue, "Hammered," provides an apt and expansive conclusion to the earlier articles. McLeod, writing in the pseudonymous guise of R. M^{cc}Geddon (alternately, Armaq Eden), provides a primer in analytical bibliography as he describes examples of marks left in books but generally remaining unseen. These remnants, visible only through close attention and raking light, are the results of bearing type protected from inking by a frisket, or the distension of printed sheets which are subsequently beaten into a solid text block. The significance of these markings—which McLeod refers to as "deformation in information" (141) and as "topography, not just typography" (151)—extends past its implications regarding printroom practices and the dating of

texts. The examination provides a strong case for the primacy of the material object of the book in the scholarly enterprise, but is more than a simple justification for McLeod's (exhaustive) attentiveness to the barely-visible elements of print history (although, as McLeod might note, type itself—both as a matrix newly struck by its punch, and as individual sorts taken from a case and placed into a line—also requires justification).

Written in his characteristically dense and allusive style, McLeod offers a meditation upon the meaning of materiality, rather than a simple report of his findings in various archives. A brief example of his knotty wordplay can be seen in this description of printing during the handpress period. Rather than a predictable mechanical process, we find that

it turns complex and messy as soon as we consider side-effects: for the application of force in the press not only *informs* the paper, but also *informs* it—by which I mean that it *embosses* it. . . . (140)

While it is true that this essay is hardly Jacobean in its focus—McLeod turns from Aldine incunabula to Estienne's *Biblia Hebraica* before engaging volumes by John Donne and Joshua Sylvester on his way to post-handpress printing—this essay achieves its own interrogation of textual practices. In particular, book historians will find the pages detailing the use of the beating hammer in pressing a printed text block to fill a significant gap in the standard source on handpress-period printing, Philip Gaskell's *A New Introduction to Bibliography* (1972). Not only does McLeod supply relevant passages from nineteenth-century binders' manuals, but his close analysis of case studies (welts from the pitted face of a hammer, or glazing of the paper's surface, charted to show how gatherings were selected, struck, and turned) show, with a high degree of specificity, how the practice was affected. Though I found its final pages dealing with poor printing in the twenty-first century less germane, this masterful essay expands the scope of the collection and will retain its significance to book historians and bibliographers, as well as others interested in the printed books of the Jacobean period.