

## Reviews

**Dutch messengers: a history of science publishing, 1930–1980.** By CORNELIS D. ANDRIESSE. (Library of the written word, 7). Pp. xlv, 284. Leiden: Brill, 2008. €99.00. ISBN: 9789004170841

Any reader expecting a step-by-step history of the developments that brought the world's largest science publishing house into existence will be surprised by this book. By formulating the main thesis that successful publishing requires a highly fruitful collaboration between competent academic editors and far-sighted publishers, Andriessse exposes the world beyond the economic and financial factors that contributed to the rise of Elsevier. The time to write this work was well chosen, since some of the main protagonists were still available to contribute their life stories. Key insight and valuable experience from a series of interviews over the period from 2002 to 2006 therefore play a prominent role.

Andriessse himself studied physics and astrophysics and specialized in energy conversions. He formulated a fluctuation theory of stellar mass loss before focusing on nuclear safety and electrical network stability. This background explains the ease with which throughout the book he introduces the vast number of disciplines that make up scientific, technical, and medical research. A scientific layman may find *Dutch messengers* at times overwhelming to read. The developments in the science publishing world went ahead at a fast pace, which the author has translated into an equally fast-paced text.

The book is divided into nine chapters, starting with an introductory chapter on how scientific publishing came into being in early modern times. The main point is that science must be recognized by scientists as science. Publishing the fruits of their undertakings was the way for scientists to spread their findings beyond academy walls and claim recognition. The second chapter, on the publishing house of Martinus Nijhoff, functions as a case study: a fairly small publishing house that in the early twentieth century took it upon itself to publish the works of the internationally acclaimed Christiaan Huygens (1629–1695). This example shows that a successful venture requires an expert editor and that historical events, language issues, and the choice between books and journals among other factors determine the fate of a publishing house.

The author's choice for the next chapter is in my view debatable. An entire chapter, albeit a short one, is devoted to the causes of the occupation of the Netherlands during the Second World War, sought within Germany. Although Andriessse stipulates strongly that what happened to the east of the Dutch border, which enabled the emergence of the Dutch publishing houses Elsevier and North-Holland after the destruction of German firms such as the Akademische Verlagsgesellschaft and Springer-Verlag, is crucial for the remainder of the book, the story could have been integrated into subsequent chapters. However, his main thesis, in which personal relationships play a dominant role, fully justifies his choice.

Chapters 4 to 7 make up the core of the book. One chapter focuses completely on Elsevier's venture, one solely on the North-Holland publishing house, one on the world-renowned journals they both managed to launch, which in turn put them on the map as veritable powerhouses, and finally a chapter on the merger of the companies in 1971 into Associated Scientific Publishers and their subsequent proceedings. After this Andriessse appears to struggle with his material.

The year 1980 was chosen as the end of the period under research. The author touches upon subjects that seem to give his main story a somewhat open ending. Towards 1980 the market for scientific, technical, and medical journals seemed to become saturated, which undeniably had far-reaching consequences for publishing houses that were not at the absolute

top. Takeover after merger in the following decade led to Elsevier becoming the world's largest scientific publisher in 1991. But Andriess's thesis of personal relationships as a key to successful publishing seems to have lost its strength during that period: surely saturation of the market made for a growing number of choices based on economic and financial grounds. Even so, the author attributes the increased wave of mergers to a caesura in the leadership of publishers. The last chapter gives the book an open ending: the internet revolution, which radically changed science publishing and which might show where Andriess's thesis stops working. The ending is as open as the world of science publishing, which is continuously changing.

A review of *Dutch messengers* would not be complete without touching on the subject of prose. Andriess has published three novels, with another coming out shortly. His literary aspirations shine through clearly in his work. On a ship owned by a publisher: 'She thrusts her bows into valleys of grey water, her propeller momentarily grinding the air, and is heeled over with Archimedean force, while green water cascades across her deck; then, more calmly, she recovers her flowing cohesion in bubbles of spume as they stream behind in her foaming wake'. At times abruptly and unsuspectingly prosaic, Andriess gives us a book in which context and personal relations expose the historical and human dynamics of the apparently harsh world of science publishing.

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ARNOLD LUBBERS

**Eugène Morel: pioneer of public libraries in France.** By GAËTAN BENOÎT. Pp. 230. Duluth: Litwin. 2008. £24.00. ISBN: 9780977861781

This book presents a biography of the French public library pioneer, Eugène Morel (1869–1934). The book consists of seven chapters, plus notes, bibliography, and index. It is based on a previous work from 1976; it is difficult to see whether there have been any alterations before publication in 2008. In the abstract the author states that he is giving a 'critical account of a French librarian' whom he initially compares with Melvil Dewey and Edward Edwards. Generally speaking, biographies are able to depict a period through the lenses of a single personality, and this biography gives the reader a detailed picture of the position of French libraries at the beginning of the twentieth century and especially of the challenges facing the advocacy in France for new public libraries following an Anglo-American model. The book is on the whole easy to read, and numerous quotations from the original source material allow the reader to enter into the many discussions of the time. However, there is a tendency in the last chapter to quote too much (for example, one quotation extends from p. 169 to p. 178).

The starting chapters give a brief survey of Morel's family and educational backgrounds and his affiliation with the Parisian world of literature and theatres. Morel took a law degree but aimed at pursuing a career as a writer. In order to earn a living he took a position at the Bibliothèque Nationale in 1892 — at first a part-time job, leaving room to pursue his literary interests. Benoît investigates Morel's early years at the Bibliothèque Nationale and sketches out the general position of librarians at the national library, with low salaries and almost no chances for promotion. In 1900 Morel took his exams and was promoted to sub-librarian. Benoît points later to the fact that not holding an administrative post might have reduced Morel's opportunities successfully to implement the Anglo-American model.

Library history is to some extent defined by its important people and crucial events. From a continental viewpoint, the crucial event is normally confrontation with the Anglo-American library model. This is the case in Benoît's analysis. In 1896 Morel literally ran into the libraries in the United Kingdom and realized the potential of their library ideology compared with that of French libraries. This situation is presented in a brief but very instructive overview of French library history to the beginning of the twentieth century. For this reviewer, it is particularly interesting to see the broad field of different kinds of libraries present in France in the nineteenth century, showing in fact that there is no single way for libraries to develop. But

seen from the viewpoint of the Anglo-American model of modern public libraries this broad field was highly problematic, since these libraries lacked proper understanding of their role as educators of the people. From 1896 onwards, Morel combined his tasks at the Bibliothèque Nationale with his literary activities and with his ever-growing interest in advocacy for public libraries. Obviously the focus for the librarians at the Bibliothèque Nationale was their own library, with work on the catalogue being an especially time-consuming project.

Benoît focuses on four fields in which Morel was highly present as a public library pioneer: library education, children's libraries, advocacy of public libraries, and the legal deposit act. Morel took part in the foundation of the French Library Association in 1906 (chairing it from 1918), and was the first person in France to introduce courses for librarians outside the world of the academic libraries. The opposition that Morel met from the 'archivist-paleographer' to the professional (public) librarian and the entire idea of the public library is a classic dichotomy between modern and old-fashioned library systems. Morel's strong focus on children's libraries resulted in his co-operation in the creation of the library l'Heureuse Joyeuse in 1924. Morel advocated this new system in two books (1908 and 1910) and met highly enthusiastic librarians as well as highly sceptical responses from academic libraries. However, Morel not only wrote about public libraries, but was also directly involved in reorganizing existing libraries, for example introducing the Dewey Decimal Classification scheme in the library in Levallois-Perret in 1913.

What is really striking one when reading this book is that Morel as an ordinary librarian at the Bibliothèque Nationale started the process of transforming French public libraries without support from either state or superior. To conclude, this book is recommended for readers with an interest in French library history and in the emergence of public libraries in Europe more widely, since it reflects many discussions and themes that are relevant for understanding the emergence of public libraries in modern industrialized society.

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LAURA SKOUVIG

**The British book trade: an oral history.** Edited by SUE BRADLEY. Pp. xxiv, 328. London: British Library. 2008. £25.00. ISBN: 9780712349574

There is a certain incongruity in the appearance of a review of *The British book trade: an oral history* in a journal devoted to library and information history. Libraries and librarians have little more than a walk-on part in the book, despite their role as large-scale consumers of the trade's products.

It is also an exaggeration to describe it as an oral history of the British book trade, since it ignores large sections of the trade: the antiquarian trade (recently accorded its own history, much of it based on reminiscence, in *Out of print and into profit* (London, 2006)); the second-hand trade, which has diversified from the old-fashioned and much-loved 'rummage shops', into the volunteer shops to be found, for example, on National Trust properties; and phenomena like Hay-on-Wye. The emphasis is also on 'monographs', and does not consider the fact that many publishers, like Blackwells and the university presses, produce many learned periodicals. The newspaper trade demands, and will probably get, a lively oral history. Scotland, deservedly in view of the highly influential publishing history of Edinburgh and Glasgow, is given a lot of attention. But the reader looks in vain for much about Britain's second city; there were in the post-war period at least four major bookshops (not just Hudson's and the Midland Educational, and a string of second-hand shops along Bristol Street). On the other hand, representatives (hereafter called 'reps') are recorded as visiting exotic places like Nuneaton and Norwich. The old university cities with their presses and bookshops (the latter also branching out into newer university cities) have compelled attention. Nevertheless, this oral history has a pronounced estuarine accent.

How far, then, is oral history relevant to the history of the book trade? This is a difficult question to answer, since there is as yet no definitive history of the trade in the twentieth century, and there will be none until the final volume of the *Cambridge history of the book in Britain* is published. Yet book trade history has, in contrast with the histories of other trades, two outstanding advantages. The first is the relative permanence of its products, and their careful recording and preservation by libraries. There are now six legal deposit libraries in the British Isles, and despite inefficient enforcement of the privilege, and partial preservation of the products in its early years, I should guess, as a one-time zealous enforcer of the Copyright Act, that the preservation of the book trade's artefacts, is now between 95 and 100 per cent complete. In addition to the excellent and well-documented collecting of the books themselves, there is now an increasing realization of the value of the archives of the publishing trade and their preservation in libraries of record, notably that of Reading University.

Oral history is, by definition, gleaned from the memories of people alive at the time of recovery. Human longevity being what it is, there are few oral records from the years before the Second World War. The book begins with the compelling image of the devastation of the book trade quarter of London on 29 December 1940. The memory is that of Bert Taylor (whose life-span, incidentally, is not recorded), then a thirty-five-year-old employee of the vast wholesaling firm of Simpkin Marshall. That firm alone was estimated to have lost six million books. Karl Lawrence, who joined Simpkin Marshall in 1952, said: 'That raid almost destroyed the British publishing trade'. In it were also destroyed the archives of many publishing houses. But London is not Britain, and the archives of the Scottish firms, and of the university presses, to name only a few, are still with us.

It is time to pass to a more positive view of this oral history. The interviews cover the span of a book's career, from the writers (though not much about them here) through their agents to publishers' readers to reps to booksellers (wholesale or retail). Both agents and publishers' readers encounter, in a phrase perhaps unfamiliar to librarians, 'slush piles', the tide of unsolicited scripts despatched by would-be authors. It emerges from the interviews that publishers rely increasingly upon agents to recommend books. Navigating the slush piles was for publishers' readers a source of extreme tedium: 'the level of incompetence was so awful that anything of real promise shouted out'. There is a sense that the grouping of publishers into national and international conglomerates has made publishing more impersonal, with the consequence that initial sifting was left to agents, and the slush pile accordingly moved back up the chain.

There is much discussion of the social status of publishers. To begin with, it was higher than that of booksellers. The former worked in family firms, were Oxbridge, received knighthoods, and wore bowler hats. Yet the two groups needed one another, and recognized this by contact between the two professional associations. But the balance of power shifted towards the booksellers with the fall in 1995 of the Net Book Agreement. Separate chapters cover the Agreement, one dealing with its upholding in 1962, and one with its fall in 1995. It would have been helpful to have some editorial summary of its provisions. Other chapters, some remarkable for the opacity of their titles and others with titles plain silly, deal with various aspects of the trade — publishing for children; the peculiarities of the left-wing trade, including the labyrinthine financial customs of communist eastern Europe; a chapter entitled 'Bring back the orders, Harry' (yes, you have guessed that one, it is about reps); the position of women in the trade; and the rise of feminism. Prominent among women were, of course, Christina Foyle and Una Dillon, who is called 'formidable'. This mere customer did not find her formidable.

The prize for silly headings must surely go to Chapter 8, 'Below the salt'. That is a pity, because this is in fact an authoritative account of the 'paperback revolution' beginning with Allen Lane and Penguin (plus Pelican, unmentioned) just before the Second World War. We are introduced to the term 'vertical publishing' for hardback and paperback from the same firm. Yet the ramifications of this trade (particularly when one firm used different imprints) provoke a further criticism. The interviews are held together by the useful biographical notes at the end, so that the reader can check the background of interviewees as they reappear. It would also

have been useful, especially in view of the end-of-century mergers and conglomerates, to have similar biographies of companies; one can check the names and careers of people, but it is far harder to trace the comings and goings of the firms for which they worked.

Although the motivation of the trade is generally — perhaps unfairly — characterized as economic, the interviews with agents and editors, such as Andrew Franklin and Philippa Harrison, are most interesting and valuable, and come closest to revealing the constructive nature of the author-editor relationship. And one thing stands out: those in the trade love their work, not least for its social aspect, through informal networks, clubs, and book fairs. And there is more: ‘it’s a fairly tactile industry’ and (apocryphally) ‘everybody in publishing sleeps together’.

Fortunately for its oral history, ‘Publishing is the most gossipy business imaginable’. How very, very, true, 303 pages of it. Like most gossip, it makes for a good read, particularly between the covers of such a physically attractive book. But for a history of the trade, we must wait for Volume 7 of *The Cambridge history*.

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JULIAN ROBERTS

**The representations of the overseas world in the De Bry collection of voyages (1590–1634).** By MICHEL VAN GROESEN. (Library of the written word, 2.) Pp. xiv, 563, ill. Leiden and Boston: Brill. 2008. €99.00. ISBN: 9789004164499

The publication four hundred years ago by Theodore de Bry and his sons and successors of two extended series of collections of accounts of travel and discovery in the world beyond Europe has long been recognized as a defining moment in European consciousness. The series, traditionally known as *Les grands voyages* for the thirteen volumes relating to the Americas, and *Les petits voyages* for the twelve volumes relating to Africa and Asia (here more precisely referred to as the *India occidentalis* and *India orientalis* series) offered for the first time a fully-illustrated compendium of the wider world. Published both in Latin and in German (an abortive parallel series in English and French was soon abandoned), these were the texts and the images that we believe permeated and long influenced early European perceptions.

The present author commences with a clear summary of numerous earlier studies of the collection or its parts, setting out a thorough agenda of re-examination — ‘to scrutinise some of the more sweeping claims’. His particular purpose is ‘to detect and interpret the precise changes made in the De Bry workshop to the original texts, as well as to the original iconography’. The context is then neatly laid out with a survey of the earlier literature of travel, the lives and concerns of the De Bry family itself, and the making of the collection. This is followed in turn by detailed examination of the representations (both textual and pictorial) of the natural world, the native inhabitants, the indigenous religions and beliefs, the differing texts of the Latin and German editions, the occasional problems of censorship and expurgation, the early readership, and the overall impact of the publication.

This is a fine and hard-working study, particularly impressive when dealing closely with editorial choice and decision. The received impression that the De Brys were driven by a pronounced Protestant and anti-Spanish agenda is, I think, fairly conclusively disproved. The extent to which the texts of the Latin and German editions differ has almost certainly not previously been appreciated — the former toning down the anti-Catholic sentiment of the original texts and broadly intended to appeal to a more scholarly audience, the latter rather more sensational in their approach and more liable to emphasize matters of trade and commerce. Most significantly, the extent to which so many of the all-important illustrations were either ‘profoundly altered or newly invented’ by the De Brys had not previously been made apparent. The point is well made that the De Brys were publishers and engravers seeking a market, not scholars or propagandists. Their only clear and systematic line of policy was to exaggerate the otherness, or, as the author has it, the ‘alterity’ of the wider world — to

play up the exotic, to dwell on monstrosities, to magnify the barbarous, to point up the gulf between civilization and savagery, and in so doing to attempt to unify rather than to divide Christendom — an intention at times made quite explicit in the De Bry prefatory matter. At its most extreme, the De Brys here stand accused of ‘gross alterations and additions’ to their original material.

This being the case, the matter of the precise circulation and influence the publication had becomes a matter of some import. And this is perhaps where the present study is less satisfactory. It may well be that the evidence is simply lacking, but the promised ‘book historical’ material on the collection as artefact and commodity is, certainly by comparison with the close work on the text and images, a little thin. Although a number of individual sets and their owners are identified and some individual sales are tracked through the Plantin-Moretus ledgers, our overall sense of numbers of copies printed, numbers sold, the materiality and manufacture of the books, and the subsequent use made of them, remains a little shadowy. To be told that only the larger libraries (public and private) were likely to have a set does not take us very far. But this is perhaps a minor quibble in a major and impressive re-evaluation of a key sequence of texts. The book is copiously illustrated (although the illustrations are perhaps not quite as sharp as one might wish) and ends with impressive appendices listing the entire output of the De Bry firm, the source editions for the individual voyages, tables of the origins of the engravings, a full bibliography of primary and secondary sources and a copious index.

London

LAURENCE WORMS

**Documentation: a history and critique of attribution, commentary, glosses, marginalia, notes, bibliographies, works-cited lists and citation indexing and analysis.** By ROBERT HAUPTMAN. Pp. 229, ill. Jefferson, N.C. and London: McFarland. 2008. £29.95. ISBN: 9780786433339

This is a strange and rather irritating book. Some parts of it are good, but others are written in such a way as to be very difficult to follow. The title would be obscure without the subtitle: ‘documentation’ means ‘attribution of sources’, and the book covers the various ways in which this has been done in the Western world, from the earliest books to the present day. Following a brief chapter on the development of some of the various systems, other chapters cover commentary, marginalia, footnotes, illustration, the major systems, errors, misconduct, and citation analysis. Some might feel that illustration does not really form part of this story, and that any attempt to cover so wide a subject in one short chapter was unwise.

The book is at its best in its later chapters, those covering errors, misconduct, and citation indexing and analysis. Clearly it is easy to make errors in citations, but Hauptman shows how often this occurs; he goes on to give examples where authors have created completely fictitious references, and where sources have been misquoted to show the exact opposite of what they actually say. His comments on citation analysis, and the ways in which it can be misused, make interesting reading and will find sympathy among many present-day academics.

Much of the book, however, is difficult and irritating. Like many of the most enjoyable authors, Hauptman makes many tendentious comments, but in his case they are frequently without foundation. His notions of what is ‘logical’ or ‘illogical’ are entirely arbitrary. Why, for example, is he so hostile to styles that forbid capital letters in book titles? To describe this as ‘shoddy treatment’, which ‘ironically diminishes the worth of monographic studies’ is just preposterous, and in any case what is ironic about it? The book is full of such comments, and is pervaded by two other irritating features. First, there are numerous digressions, which make the argument hard to follow, and which read like tirades against anything in the modern world which Hauptman happens to dislike. Second — and this is exemplified in the subtitle — there are far too many lists; many sentences are like sections from Roget’s *Thesaurus*. Here he is, criticizing another commentator: ‘His extremely long and pedantic adumbrations, explanations, comparisons and contrasts, influences, linguistic and poetic discussions, and

variant readings test one's patience because rather than helping, they often hinder, confuse and annoy'. The words 'beam' and 'eye' come to mind, and it is astonishing that he does not see that his own style does exactly the same. He also uses certain words, such as 'adumbration' and 'expunge', in ways all his own: surely one can only expunge something that exists in the first place? Otherwise the word should be 'omit'. And I have seen more instances of 'abjure' in this book than in the whole of my life before. Even the capital letter which for some reason (an Americanism?) invariably follows a colon begins to drive the reader into a frenzy.

Perhaps the book tries to do too much, with the result that some topics are not developed enough. I should have liked, for example, to read something about the development of the sequence of typographic signs (asterisk, dagger, double dagger, etc.); these are mentioned briefly (though not indexed), only to be condemned as 'teratism', which seems uncalled-for and unjust. Likewise, in condemning the modern-day trend towards in-text references, rather than foot- or endnotes, Hauptman has nothing to say about the kinds of source most suited to each system. His historical section is far too brief for what it ought to cover; apart from anything else, one would have liked to know when the author-date system made its appearance. As an example of referencing, Hauptman's own system leaves much to be desired. It seems to consist of including the author's name in the sentence and inserting the page numbers in parentheses at the end. The reader then has to consult the bibliography to try to find the appropriate work. I looked in vain for 'J. A. St John', referred to on p. 31; he appears under neither *Saint* nor *St*, but perhaps this is a joke at the reader's expense. The index is chiefly an index of names, though many other topics appear, mostly subordinated to broader headings in an unhelpful way. All in all, I cannot recommend this book.

London

J. H. BOWMAN

**Music and the book trade from the sixteenth to the twentieth century.** Edited by ROBIN MYERS, MICHAEL HARRIS, and GILES MANDELBROTE. Pp. xv, 218. London: British Library and New Castle, DE, Oak Knoll. 2008. ISBN: 9780712350303 (British Library); 9781584562450 (Oak Knoll)

The intricate problems of bibliography are seldom of any real interest to any but a very few musicologists, and the mysterious workings of the book trade even less so. It may even be that, in some cases, the reverse also applies. It was therefore a brilliant idea on the part of the organizers of the 2007 conference on book trade history to bring the two sides together to consider matters of common concern. For those who were there, it was not only a thoroughly enjoyable occasion, but also, in some ways, a revelatory experience to discover just how intellectually challenging (and musically relevant) a good many of the technical issues actually are. The title of the published proceedings, however, is just a bit misleading, in that all seven papers are firmly focused on just three centres: London, Vienna, and Salamanca. But to have taken in Paris, Leipzig, and Amsterdam, for instance, an extra day would have been essential. While it may well be that, in due course, another one-day conference is called for, what we have here is absolutely splendid, and the volume itself beautifully produced. One or two typographical errors apart, I have noticed only a couple of mistakes, one in the editorial introduction where, on p. xi (line 5), it was Bruckner's (not Mahler's) third symphony which was a failure at its first performance in 1877.

First up to bat is the distinguished Cambridge scholar, Iain Fenlon, best known for his work on the Italian Renaissance. Here, however, he is concerned with the history of music printing and its dissemination in late sixteenth- and early seventeenth-century Iberia, an important research project generously funded by the Leverhulme Trust. Homing in on Salamanca, he paints a vivid picture of an area hitherto almost wholly unexplored. The printing of music in late sixteenth-century England, on the other hand, has been much discussed in relation to the patent granted to William Byrd and Thomas Tallis jointly by Elizabeth I in 1575. But what

has not been evident until recently, and that largely as a result of Jeremy Smith's important book, *Thomas East and music publishing in Renaissance England* (Oxford, 2003), is just how central a figure East was to become in the years after Tallis's death just ten years later. Having established himself in the good books of the Stationers' Company and secured a firm hold on the best-selling *Whole booke of Psalmes*, he shortly afterwards collaborated with Byrd, surreptitiously in the publication of his three Latin masses and, later still, now openly, in both books of *Gradualia*. It is a fascinating tale of religion and political intrigue well told by the author of the aforementioned book.

Music publishing in late seventeenth-century London was largely in the hands of the Playfords, father and son, and by far the greatest composer with whom they dealt was Henry Purcell. In an occasionally rather self-consciously learned but none the less stimulating essay, Richard Luckett explores the various interconnections between them, chiefly in the publication of *Orpheus Britannicus* which he regards as being, in a sense, the Purcellian equivalent of a Shakespeare First Folio. Those who know the repertoire will not fail to notice that the song 'Sweet temptress' twice cited on p. 50 is a curious transmogrification of 'Sweet tyranness' mentioned earlier (or that the author of *Catch as catch can* is not John Hitton as given here, but John Hilton). A lifetime's research on the music of Handel and his publishers lies behind Donald Burrows's magisterial account of the composer's relationship with another father and son team, the Walshes, who dominated the London market during the first half of the eighteenth century. As much the most thorough and fully documented survey of the subject so far available, this essay is, with Richard Ridgewell's contribution on the Artaria plate numbers, one of the valuable things in the book.

During the twenty years or so after Handel's death in 1759, Carl Friedrich Abel and his friend Johann Christian Bach were undoubtedly the two most esteemed musicians active on the London musical scene. As the last great player of the viola da gamba, Abel was also a close friend of Gainsborough, whose well-known portrait of him is reproduced on the dust-cover. When he died, unmarried and intestate, in 1787, his music, both printed and manuscript, together with his instruments, pictures, china, and other household goods, was sold at auction. A unique copy of the sale catalogue now in the Frick collection in New York is here reproduced in facsimile, and is wonderfully glossed by Stephen Roe, head of music at Sotheby's. The result is an immensely detailed account of Abel's career and life style and, as such, it represents a significant contribution to his biography.

The perils of relying on plate numbers as evidence of dating are beautifully illustrated by Richard Ridgewell's piece on those of Mozart's chief publisher, Artaria, in Vienna between the years 1778 and 1787. The evidence is not always easy to take in, but Ridgewell's infinitely painstaking scholarship is distinctly impressive, and this too is obviously a weighty addition to bibliographical studies of the period. Also centred on Vienna is Paul Banks's interesting but somewhat diffuse and inconclusive summary of Mahler's dealings with his Viennese publishers prior to 1903. The final essay in this volume, it is followed by an engaging appendix in which Katharine Hogg, the Librarian of the Gerald Coke Handel Collection at the Foundling Museum, describes the background to the venue in which the conference itself was held. All in all, this handsome volume is an important contribution not only to studies in musical bibliography as such but also to studies in the history of the book, and one can but hope that it will be widely read on both sides of the scholarly divide.

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H. DIACK JOHNSTONE

**Brill: 325 years of scholarly publishing.** By SYTZE VAN DER VEEN with contributions by PAUL DIJSTELBERGE, MIRTE D. GROSKAMP, and KASPER VAN OMMEN. Pp. 180, ill. Leiden and Boston: Brill, 2008. €20.00. ISBN: 9789004170322

In 2008 Royal Brill commemorated its 325th anniversary as a scholarly publishing firm. Recently Brill handed over its archives to the Library of the Book Trade in the Department of

Special Collections of the University of Amsterdam, to be preserved and described there. The archives of Brill's predecessor, Luchtmans, were already deposited in Amsterdam and are well known for their thirty-one volumes of booksellers' accounts, nine volumes of private accounts and auction ledgers. The commemorative publication *Brill: 325 years of scholarly publishing* is based partly on previously unpublished archival material and is the first result of the Brill archives project.

The history of the firm goes back to 1683. In that year Jordaan Luchtmans started his bookshop and publishing house in the Dutch university town Leiden, at the Rapenburg near the *Academiegebouw*, the main building of the university. Throughout the next 150 years, five generations of Luchtmans made the publishing house play an important role in the book trade. In 1730 Luchtmans was appointed university printer and in 1732 Luchtmans published his first Arabic book, which was the starting point for the Luchtmans-Brill tradition of publishing in Arabic and Oriental studies. In 1848 Evert Jan Brill took over the Luchtmans company, in which he and his father had been involved since 1812. He gave his name to the firm now called Brill: E. J. Brill. After his death the Brill company continued its business, although no longer as a family concern. In the nineteenth century exotic languages became the most distinguishing feature: the firm published books in more than thirty languages.

Nowadays Brill publishes approximately six hundred titles a year and more than one hundred scholarly journals in Arabic and Oriental studies, languages and linguistics, classical studies, and history. The takeover of Martinus Nijhoff in 2003 ensured Brill a leading role in international law.

In the interesting chapter 'Brill: present and future', we read how the company is facing the challenges of a digital future. Until 1987 works in languages as Chinese and Japanese were still typeset manually. The company now designs its own digital typeface for the publishing of special signs and characters.

*Brill: 325 years of scholarly publishing* is richly illustrated and gives a pleasant overview of the history of the Brill company. The book contains bibliographical and archival references, and will surely be the starting point for further research by specialists. One looks forward to more detailed studies, based on the newly accessible archives.

*Nijmegen University Library*

ELS F. M. PETERS

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