courtly manners in *Stories from Froissart* (1899) and *Froissart in Britain* (1900), adaptations by Henry Newbolt. By addressing Jean as "Sir John," Newbolt fostered a familiarization that Echard notes in a 1942 London *Times* column, "Old and True," in which a description of the Germans made in the *Chroniques* characterizes soldiers of the Reich. Echard's position explains how the *Times* readership assimilated a French text written by a Fleming.

Echard subtly documents the effects of print on medieval literature over a span of centuries, and her lucid style makes for pleasant reading. I have deliberately omitted accounts of the chapters "Bedtime Chaucer" and "The Ghost in the Machine" so as to entice readers of this review to encounter Echard's take on Chaucer for the Victorian moralist and on manuscript facsimile in our Digital Age. The Coda is prophetic: to learn that the pop group *Mediaeval Baebes* welcomed the Sherborne Missal to the British Library is to fathom how digitization will extend the distortions of print to the electronic representations of medieval culture.

Eggert, Paul. *Securing the Past: Conservation in Art, Architecture, and Literature.* Cambridge: Cambridge University Press, 2009. xi, 290 pp. Illus. Paper, $35.99 (ISBN 978-0-521-72591-0); cloth, $88.99 (ISBN 978-0-521-89808-9).

Reviewed by James L. W. West III

In *Securing the Past*, Paul Eggert is searching for "a new way of understanding curatorial, conservatorial and editorial dealings with works from the past" (18). He is seeking a way past the paralysis in scholarly editing (his own field) and in the related fields of art restoration and architecture preservation brought by the nihilism of post-structuralist theory. Troubled by the confusions and debates in scholarly editing that occurred during the 1980s and early 1990s, Eggert went looking for answers in the related fields of art and architecture. He found many of the same dilemmas in those areas but discovered no theoretical writing that broke the impasse.

His solution, which seems to me entirely reasonable, is to restore the idea of *agency* to works in these fields and to pair it with the concept of *fluidity* — in the sense that a work of art is never completed and beyond change, a work of architecture never finished and beyond alteration, and a work of literature never done and immune from deterioration or improvement. Furthermore, the restorer, curator, and editor participate in the ongoing changes in the object or work. They must be included in the concept of agency; their activities, which come after the initial creative act, are inevitable and cannot be banished from consideration or interpretation.

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This is a most welcome synthesis of old and new ideas and a workable approach to what scholarly editors do. Anyone who proposes to edit literary texts, or to teach others to do so, should read Eggert's book. He is conversant with the literature of editorial theory, art restoration, and architecture preservation; he has also sought ideas from recent German editorial theory and from the writings of philosophers from Kant to Derrida. The results will be of great utility not only to scholarly editors but also to those who work in art restoration and architectural preservation.

Full understanding of *Securing the Past* probably requires previous exposure to the fundamental writings of editorial theory, at least from McKerrow to the present, but the book can be successfully assigned to graduate students who are beginning to acquaint themselves with the field. Many of us, in our graduate seminars, give a nod to some of the issues that surfaced during the cleaning of Michelangelo's frescoes in the Sistine Chapel or to the problems faced by the Greek cultural officials who are attempting to develop a strategy for restoring the Parthenon. Eggert's book takes us much more deeply into such matters, with examples both from well-known projects (the restoration of Leonardo da Vinci's *Last Supper*, for example) and from less familiar cases, such as the rebuilding of the main house at Uppark in the UK, which burned in 1989, or the preservation of old gold-mining towns in the Outback region of his native Australia.

Not only scholarly editors but humanists generally are vulnerable to the involutions of post-structuralist theory, which undermine efforts at interpretation and, finally, at activity of any kind in our disciplines. Humanists are usually happy enough to investigate problems if the work isn't too taxing, eager to discuss them from all perspectives, but reluctant to take action. They prefer to pass decisions along to others, as anyone who has ever sat through an English department meeting can attest. Such habits help to explain the seductive appeal of neutral editing, versioning, and other techniques that remove agency (either by author or editor) from the equation and treat literary texts as socially constructed. It's always easy for humanists to talk themselves into doing nothing; usually they are applauded by their colleagues for doing so.

The notion, however, that readers and teachers will take the results of a neutral edition and decide for themselves what the text should be, adjudicating between this reading and that, is naive. One does not see ponderings of this sort in the pages of academic journals; probably such debates do not occur in the classroom either. Rank-and-file pedagogues (not to mention publishers) want an editor to do more than offer up, with a hopeful smile, the pieces of an editorial project — the variant tables and the different versions, with the author antiseptically removed.

The next generation of editors might finally harness the possibilities of digital publication and supply us with infinitely multiplied versions of literary works, but the technology is not yet good enough or widely enough available, nor is digital publication yet fully valued in the academic rewards system. In the meantime editors must make do with the fixity of print. That is not an altogether bad thing, since it compels them to make decisions and distinctions.

Eggert takes us successfully past the stalemate that he has identified. The connections that he points to among the editing of literary texts, the restoration of art works, and the preservation of buildings are illuminating and helpful. The concepts in this book are not easy to grasp, but Eggert's writing is clear and straightforward, informed by his reading, his thinking, and his passionate desire to move the field forward.

Evenden, Elizabeth. *Patents, Pictures and Patronage: John Day and the Tudor Book Trade.* Aldershot, Hants.: Ashgate Publishing, 2008. x, 220 pp. Illus. Cloth, £5.00 or $99.95 (ISBN 978-0-7546-5480-3).

Reviewed by GRETCHEN E. MINTON

One of the most famous woodcuts from John Foxe's *Acts and Monuments* is the initial letter C in the dedicatory epistle, which shows Elizabeth enthroned with three figures at her right who are presenting this magnum opus to her: William Cecil (the patron), John Foxe (the author), and John Day (the printer). This image informs Elizabeth Evenden's approach to the most important printer of the second half of the sixteenth century. She emphasizes Day's skill not just at technological innovations in printing, but at working closely with authors and attracting important patrons.

Although undoubtedly best known for the four editions of *Acts and Monuments* he printed, Day had a diverse output that included psalmistry, astrology, almanacs, ballads, sermons, primers, music, mathematics, and navigation. Throughout this book, Evenden attempts "to assess his career as a printer, the patents he received, and his role in the production of Tudor literature and polemic within the context of known events in his life" (3). She situates Day's biography in terms of his activities in the Tudor book trade, focusing on the economic considerations of the press as well as the technical innovations involved in his book production. Evenden's main point is that Day's success as an entrepreneur involved a twofold strategy of securing the patents to cheaper works that were best sellers and brought in steady income (such as the metrical Psalms and the catechism), while also securing the patronage and reputation necessary to produce more expensive works (e.g., Foxe's book, Parker's Anglo-Saxon works, and John Dee's *Art of Navigation*).

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Although Evenden's primary interest is on the business side of Day's life, a compelling portrait of the man himself does emerge. From his earliest partnership with William Seres to his jealous guarding of his patents and ruthless dealings with his own son Richard (who took advantage of his father and pirated some of his works), we see a man with a keen interest in his own financial well-being. However, Evenden rightly points out that Day also seemed to be motivated by a genuine religious conviction that drove him to print works (such as Bull's *Letters of the Martyrs* and the collected works of Tyndale, Frith, and Barnes) that were huge financial risks. In reconstructing the risks that Day might have taken for his beliefs, Evenden goes against previous assumptions that Day fled overseas during Mary's reign to print Protestant polemic, arguing that Day instead was residing in Lincolnshire on Cecil's land, where he set up the Michael Wood press (which secretly printed Protestant polemic). Day was eventually arrested and imprisoned, then released on what Evenden posits was the condition that he print Catholic primers. Aside from convincing typographical evidence about the Michael Wood press, much of this is speculation, and at times here, as elsewhere, Evenden makes assumptions about Day's activities and motivations without full evidence. Most of these are perfectly reasonable assumptions, but would read better if she were not so critical of this same practice in the writings of other scholars.

A chapter about Day's technical achievements begins by taking a look at the important woodcuts in the *Acts and Monuments*. Here, as elsewhere, this study overlaps with John King's monograph *Foxe's* Book of Martyrs *and Early Modern Print Culture* (2006) — a work to which Evenden is not always generous, despite the common ground they cover. The strength of this chapter, however, lies in her discussion of the "presentation copies" of the *Acts and Monuments* and other works. Here Evenden traces the history of these special copies that were presented to patrons, enhanced by colored-in illustrations and fancy binding. Evenden explains that Elizabeth was less interested in the printed word than her father or brother, which thus led printers to seek out the support of those closest to her who did appreciate the potential of the printing press (most notably Cecil, Dudley, and Parker).

One weakness of the book is Evenden's tendency repeatedly to cite her forthcoming work, especially *Religion and the Book in Early Modern England: The Making of John Foxe's Book of Martyrs*, cowritten with Tom Freeman. This book might be forthcoming at some point, but at this stage the repeated references to a work that is not yet in print are not helpful. Finally, this particular book needed a more careful proofreading; frequent typographical errors detract