

establishing practices. Moreover, it seems that the splitting or doubling of authors is inherent to the modern canon as well. The early 1930s publication of Marx's *1844 Manuscripts* introduced "alienation" as a central term in the Marxist vocabulary and, in addition, gave birth to the figure of the "young Marx", the originator of humanistic Marxism against the late, materialistic "Soviet Marxism" (78). The relationship between the two Marxes would feed perennial controversies.

While the authors repeatedly underscore the interplay of form and content their prose often veers toward content, namely the textual additions and alterations to which scores of commentators, translators, and editors have subjected these six books. Although insightful and well-articulated, these discussions constitute a more conventional form of the history of ideas. Hopefully, the book will inspire additional work on the material dimensions of these and other classics of social and political thought, whether on aspects of their corporality that receive rather cursory attention here such as covers, outlay, and other design matters, or their circulation and reception by different audiences, as well as their pedagogical use. And by the 21st century the question arises how the migration to screens impacts the meaning of books. Nevertheless, *The Politics of the Book* injects new energy into, and furnishes fresh perspectives for, the study of sociology's canon. This lively, engagingly written, often fascinating, and if I may, handsomely-produced book, or individual chapters thereof, ought to become recommended reading material for college and graduate courses on social thought.

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DiCUIRCI, Lindsay. 2018. *Colonial Revivals: The Nineteenth-Century Lives of Early American Books*. Philadelphia: University of Pennsylvania Press. Pp. 288. ISBN 9780812250626, Hardback \$69.95.

Perhaps the greatest of the many strengths of Lindsay DiCuirci's excellent *Colonial Revivals: The Nineteenth-Century Lives of Early American Books* is how it expertly integrates strategies of book history with literary analysis to generate a reinterpretation of the development of American culture in the early decades of the nineteenth century. Following in the footsteps of Americanists such as Meredith McGill, Leah Price, Joe Rezek, and Maurice Lee, DiCuirci focuses in particular on what we might think of as a combi-

nation of archival and editorial practices involved in locating and selecting which historical texts to bring to the public (and, just as importantly, which not to). The foundational book-history question that shapes the analysis in *Colonial Revivals* is how did a “cultural network” that included antiquarians, librarians, bibliophiles, amateur historians, and writers contribute to the process of “recovering and reprinting old books” that would come to form what we now often think of as the self-evident “archive” of colonial historiography? (4). DiCuirci unearths, with some remarkable archival work, the efforts of these often obscure figures to promote a particular version of early America. Challenging the typical priority given to newly authored works, DiCuirci contends that “this period of burgeoning historical consciousness in America is more completely understood by examining the colonial books that were missing, recovered, reprinted, and read” (3), a claim that her study demonstrates persuasively.

In the “Introduction” DiCuirci weaves strands of literary and historical thinking to connect the phenomenon of reprinting colonial writings in nineteenth-century America with the process of creating a national culture. The building of an archive, a term she theorizes effectively across the study, becomes a fundamental historical, cultural, and literary project for nineteenth-century American intellectuals, historians, as well as novelists and poets. Following Rodrigo Lazo’s important insights about the necessarily fragmentary and contradictory early American archive, DiCuirci invites us to think carefully about both the material and conceptual processes involved in the creation of a body of work that came to obtain the status of archive.<sup>1</sup> In her words, “The accuracy of Lazo’s claim is undisputed, but the causes of America’s fragmentary archive and its manifest contradictions are not often historicized as material facts” (4). Subsequent chapters in *Colonial Revivals* then explore in detail various important episodes and thematic strands related to recovering and reprinting colonial texts to build a cogent and illuminating argument that demonstrates the importance of this practice to the formation of American literature and culture. DiCuirci’s study is one of those rare works that is so effective at making its case that one wonders how we had missed such an important point for so long.

Chapter 1 builds nicely on the introduction by expanding upon the themes of archival absences. The chapter turns on the notion of “oblivion”, a term that DiCuirci places at the center of conversations about print

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1. LAZO, Rodrigo. 2013. “The Invention of America Again: On the Impossibility of an Archive”. *American Literary History* 25.4: 751–71.

and publication in the nineteenth century. The chapter's focal point is the discourse around the work of archival recovery in nineteenth-century America. Early American intellectuals and writers felt an urgent need to construct, or, as they were more likely to put it, reconstruct the lost archive of colonial American works. The chapter culminates with a powerful reinterpretation of Nathaniel Hawthorne's "Custom House" chapter. Reading this famous prologue to *The Scarlet Letter* (1850) in the context of contemporary concerns about recovering a lost American archive, DiCuirci offers a powerful new take on this much analyzed text and suggests a platform for thinking about Hawthorne's oeuvre at large. Reading the A as symbol for "archive", DiCuirci suggests that the "Custom House" becomes a "trove of documents from the colonial period and beyond [. . .] waiting to be 'revived again'" by an author such as Hawthorne (47). Inverting the usual narrative of authorial agency, however, the archive has "selected" and "authorized" Hawthorne (50).

Fittingly, she follows the reading of *The Scarlet Letter* with a chapter on the Pilgrim Society's efforts to reprint, in the 1850s, two key texts from Puritan New England, Cotton Mather's *Magnalia Christi Americana* (1702) and John Winthrop's journal, which had been assigned the title *History of New England* when it was first published in 1825–1826. Through a careful analysis that includes readings of reviews, manuscript catalogs, and other sources that attest to the works' mixed critical reception in the nineteenth century, DiCuirci shows how these texts, now considered foundational to US literature and culture, were, for lack of a better term, manufactured as classics. The evidence overwhelmingly shows a longstanding skeptical or critical attitude towards Mather's and Winthrop's respective texts, which the Pilgrim Society nevertheless was able to mobilize for nation-building purposes. In a sense, we might say that DiCuirci's chapter shows us how the *Magnalia* and Winthrop's *History* came to occupy the position they hold now in the canon of American literary and cultural history. The demystification of their status serves to remind us of not only the fissures in nineteenth-century nation-building but the constructedness of the canon itself.

After two chapters mostly on New England, DiCuirci expands the study's geographic range and shifts to the nineteenth-century South, Virginia in particular. The contrast to New England illuminates a shared belief in the importance of printing to the work of culture-making. As with previous chapters, the key story anchoring the chapter involves the reprinting of an important text, in this case, in 1855, Robert Beverley's *History and Present State of Virginia* (1705). What DiCuirci does so well in each of these cases is show why and how a particular text came to be reprinted, and

then explore how that text's reprinting came to shape subsequent histories and understandings of the cultural and intellectual trajectory of the state, region, or nation. In this third chapter, for example, DiCuirci links the reprinting of Beverly's *History* to the emergence of the *Southern Literary Messenger*, which strategically reprinted specific writings to frame current events, often as the vehicle for white racial supremacy in the middle of the nineteenth century. The chapter ends with a fascinating account of the way Black abolitionists employed a similar strategy of reprinting in their efforts to overturn slavery and the racialized culture of the day.

Shifting geographic focus once more, Chapter 4 takes up the case of Pennsylvania and its Quaker history. As in Chapter 2, DiCuirci focuses on the way the recovery of early writings becomes a site of contestation rather than consolidation. In the second chapter the split manifested in the selection of Mather or Winthrop as the representative Puritan writer. Here, it's more a matter of different narrative threads. One strand sought to recover the egalitarian legacy of Quakerism, whereas the other set its sights on challenging the progressive image of New England Puritanism by highlighting the history of Quaker persecution at the hands of Puritans. The chapter explores the pitfalls of each approach while underscoring the way specific textual recovery work played a central role in articulating these two narratives of both Pennsylvania and American Quaker history.

The last chapter of the book turns to the fascinating story of how and why Washington Irving came to write an epic biography of Christopher Columbus (published in 1828). Even if Irving's biography of Columbus is a widely known work, it could hardly be said to have received the scholarly attention it deserves. DiCuirci amply remedies this problem. By emphasizing Irving's archival commitments and situating his work within the broader context of reprinting and colonial history, in both Spain and the Americas, she is able to shed new light on this important work. Irving, DiCuirci shows, worked tenaciously to gain access to archival materials that were being carefully protected by Spanish authorities, which he then sorted through and deployed strategically in his biography to render an influential new understanding of Columbus. DiCuirci's work here will almost certainly lead to a general reassessment of Irving's text and its broader importance to American literary history. One of the most compelling aspects of this chapter is its engagement with the US's transatlantic and transnational imperial aspirations as they played out in the decisions about which documents would be included in the print record. Much of this narrative also appears earlier in DiCuirci's study, particular in discus-

sions about the colonialism and race in key reprinted texts, but here the matter comes to the fore through Irving's subject's central role in the story of modern European and American empires.

*Colonial Revivals* concludes with an epilogue that fittingly explores how the current work of digitizing the archive is following a similar path to the history of reprinting in the nineteenth century. As she notes, "A digitally reborn book cannot slough of layers of material history nor can it be disengaged from the history of its own records and its methods of safekeeping" (182). The current moment of digitization becomes an opportunity to revisit the histories of these texts and their role in fabricating a particular narrative of a national culture. How might we avail ourselves of this opportunity to decolonize that cultural history and generate more inclusive narratives that challenge us to rethink our understanding of the stories shaping our culture? One of the lessons of DiCuirci's book is that making sense of the past requires more than simply recovering and reprinting texts. The fantasy of transparency both activates the work of recovery and reprinting and haunts it. Which texts are recovered and reprinted? Who decides what will obtain the status of representative text? What is the nature of the conversation that a culture has about itself via these archival materials? Those are some of the vexing questions for the book. DiCuirci has done a marvelous job of showing us how those debates played out in key publication projects over the course of the nineteenth century that continue to shape our perception and understanding of American history today.

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GODDU, Teresa A. 2020. *Selling Antislavery: Abolition and Mass Media in Antebellum America*. Philadelphia: University of Pennsylvania Press. Pp. 344. ISBN 9780812251999, Hardback \$55.00.

Teresa Goddu's *Selling Antislavery* opens with an incredibly thick description and evocative analysis of a box — a collection box for sale in the 1830s that one could take into one's home as a signal to others and as a reminder to oneself to contribute generously to "the cause". This meticulously researched and crisply argued book manages the interlocking commercial, sentimental, and political formations of 19th-century U.S. print and material cultures with nuance and analytical dexterity. Like the box that appeared in middle-class white domestic households, one can hardly imagine how the field existed without it once your eyes lock onto Goddu's