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TRETTIEN, Whitney. 2021. *Cut/Copy/Paste: Fragments from the History of Bookwork*. Minneapolis: University of Minnesota Press. Pp. 328. ISBN 9781517904081, Hardback \$112.00. ISBN 9781517904098, Paper \$28.00.

Whitney Trettien's *Cut/Copy/Paste: Fragments from the History of Bookwork* is many things: ambitious, multimodal, savvy, aesthetically pleasing, erudite, playful, and very mildly frustrating (as most ambitious works are). It is at once a work of literary criticism on a handful of minor early modern English works and an investigation into the material conditions of those works and their creation. It should be emphasized that these two aspects are methodological and conceptually intertwined for Trettien, as she borrows from media archaeology, D. F. McKenzie's "sociology of texts", and, broadly speaking, philology, to examine instances of what she calls "bookwork". Bookwork is meant to be interpreted in two ways: it "gestures toward all the conceptual labor that springs out of books" (19) as well as the "actual labor of making a codex" (20). The body of the book comprises three chapters, titled "Cut", "Copy", and "Paste". These chapters are preceded by an introduction — which lays out the book's methodological underpinnings and hints at an ethical inheritance from feminism, queer theory, and postcolonial studies — and followed by a short epilogue.

Trettien projects backward the concepts of makerspaces and collaboratories onto her early modern objects of inquiry, an approach she calls a "tactical anachronism" (37). This allows her to tease out the lines of collaboration and communication facilitated by particular places:

“the Concordance Room at Little Gidding”, “the domestic printing atelier of Edward Benlowes”, “and the coffeehouses haunted by John Bagford” (7). At least two of these were sites in which individuals practiced acts of creative destruction, a term Trettien uses only once in the book but that was the subject of her essay “Creative Destruction and the Digital Humanities” (2017), a precursor to the “Paste” chapter. Nevertheless, the term is useful in describing these “act[s] of interpretation that [seek] to creatively re-contextualize and re-fragment texts” (TRETTIEN 2017, 47). In “Cut”, Trettien discusses the Little Gidding Harmonies, books that Mary Collett and her family made by disassembling Bibles and reassembling their cut pages into gospel harmonies. In “Paste”, she focuses on works produced by Edward Benlowes, a royalist poet who “assemble[d] boutique books of poetry” (7), a “publishing project [that] troubles contemporary critical distinctions between manuscript and print, or more specifically between the assembled book as a bespoke object and the printed edition as a vendible commodity” (103). In “Paste”, Trettien discusses John Bagford, a shoemaker turned bibliographer who sought to create “a complete history of the book, told through exemplary specimens of early text technologies” (185). To do so, he “foraged fragments of old manuscripts and printed waste” (7).

Each of these case studies challenges popular notions of what a book is. It is fitting, then, that Trettien seeks to challenge these notions through her own bookwork. That is, her “project addresses the future of publishing in the humanities [. . .] in practice” (11). Her book is therefore hybrid print and digital, the content is Creative Commons licensed (she “see[s] sharing one’s research data, source materials, and process as the obligation of historical scholarship” [12]), and the platform hosting the digital version of the book is open source. Throughout the printed version of *Cut/Copy/Paste*, Trettien explicitly invites her readers to engage with the online version of the text, at <https://manifold.umn.edu/projects/cut-copy-paste>, hosted on the University of Minnesota’s Manifold platform. At several points in each chapter, a Manifold icon appears in the left-hand margin, indicating that the reader can find more related content online. This serves to supplement the print version of the text and also to continually bring awareness to the project’s hybridity.

Trettien notes that “All of the digital resources, assets, and code in this book are freely available to download and use”, and this provision extends to Manifold itself. Licensed under the GNU Public License version 3.0, Manifold is open source, with code readily available on GitHub. The content of the work itself is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 license (CC-BY-NC-ND

4.0). It is the later license, however, that demonstrates a key shortcoming in the practical aspect of the project. After all, while the book's subjects all worked in a period that predates the strong protections of contemporary copyright, we today do not have that luxury.

A no-derivative license makes the kind of creative destruction that Trettien studies impossible for potential uses of *Cut/Copy/Paste*. In fact, it serves to reinforce a traditional model of scholarship. According to Creative Commons, "Generally, no derivative work is made of the original from which the excerpt was taken when the excerpt is used to illuminate an idea or provide an example in another larger work". Quoting from the book, a standard academic practice, is perfectly permissible. However, "Incorporating an unaltered excerpt from an ND-licensed work into a larger work only creates an adaptation if the larger work can be said to be built upon and derived from the work from which the excerpt was taken". Thus, if I were to cut apart, virtually or otherwise, this book like the women of Little Gidding did with their harmonies, and paste it together with, say, other texts, or if I were to abridge it or amplify it, I would be prohibited from publishing the derivative work. Trettien is not to be faulted for this. One imagines this is the effect of complex negotiations between the author, the publisher, and various rights holders of included content. However, it is indicative of ways in which publishing decisions can rein in works that attempt to be creative.

In print, the book is just over three hundred pages, including notes. Even so, I was left feeling that it had ended too quickly. (This is the mild frustration mentioned above.) I hope I am not ungenerous in saying that I wanted this book to have a conclusion rather than an epilogue, in order to tie the strands of "Cut", "Copy", and "Paste" together. As it stands, the chapters are standalone case studies bound together by period, locale, and Trettien's selection. They illustrate her point that the material conditions of these works bear witness to the notion that they "are not just repositories of physical evidence, but small-scale cultural interventions that bend and shift future relations to the past" (264). Yet she provocatively maintains the texts are "not just material texts, but text technologies" (264). I very much want to see this point explicated, as it raises several interesting questions: What does it mean to be a text technology? Is there a dividing line between texts that are text technologies and those that are not (and what might we learn by seeking out that line)? How does their being text technologies — and not just examples of print — offer possibilities for countering "humanities scholarship's print-centrism [which] has inadvertently contributed to the narrowing of canons, obscuring marginal people and practices" (265)? Is

the academic monograph, like this one, capable of being a technology for expanding the inclusivity of the canon? Perhaps questions such as these could form the basis for a follow up work. Eliciting these kinds of questions should not count against *Cut/Copy/Paste*. Rather, it should be taken for what it is: a pleasure to read and a piece of exemplary bibliographic work.

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VAN HULLE, Dirk. 2022. *Genetic Criticism: Tracing Creativity in Literature*. Oxford: Oxford University Press. Pp. 272. ISBN 9780192846792, Hardback £60.00.

Dirk Van Hulle’s new book on genetic criticism is seemingly the first English-language monograph on the literary method, following special issues of *Romanic Review* (86.3, 1995) and *Yale French Studies* (89, 1996) in the 1990s and two essay collections: *Genetic Criticism: Texts and Avant-textes* (2004), edited by Jed Deppman, Daniel Ferrer, and Michael Groden; and William Kinderman and Joseph E. Jones’s *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater* (2009).<sup>1</sup> Deppman, Ferrer, and Groden’s volume is more historically minded, publishing translations of key essays by the French scholars who shaped *la critique génétique* in its formative years, including (founding fathers) Louis Hay, Pierre-Marc de Biasi, and Jean Bellemin-Noël. Broadly speaking, the collection gives examples of how genetic inquiry could inform a number of existing approaches to literature, such as gender studies, psychoanalysis, sociocultural history, and biography. Kinderman and Jones, both musicologists, sought to introduce

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1. Hans Walter Gabler’s 2018 open-access collection, *Text Genetics in Literary Modernism and Other Essays*, which collects several of his previously published articles, deserves a mention here. Although Gabler presents a number of inventive close readings and hypothetical genetic editions, his book does not amount to a comprehensive survey of the method.